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THRONGS ATTEND MOST SUCCESSFUL OF SUMMER SERIES AT N. Y. STADIUM

Closing Concert of Philharmonic Orchestra's Open Air Season Draws Vast Audiences—"Pathetic" Symphony Is Feature of Plebes-cite Program—New Record Established—Thirty Works Get First Hearings in Series—Seven American Compositions Played—Goldman Band Also Gives Final Concert

THE series of outdoor concerts given in the Lewisohn Stadium at the College of the City of New York by the Philharmonic Orchestra came to an end last week, the season having been the most successful of the seven given there annually since 1918. The concerts on the Mall in Central Park by the Edwin Franko Goldman Band also closed on Aug. 24.

The Stadium series was a week longer this year than last and it is computed that the total attendance was twenty per cent greater than last season; but, although the receipts were larger, it is expected that the deficit will also be large owing to the greater number of rehearsals necessitated by new works and also by the extra week. The large proportion of cool nights had an effect upon the size of the audiences. A record audience, estimated at 17,000 persons, assembled to hear the performance of Beethoven's Ninth Symphony by the Philharmonic and the New York Oratorio Society on July 18, and the final concert, Aug. 20, in spite of inclement weather, also drew a capacity audience. In order to increase the seating capacity of the Stadium extra seats were placed in the field this year and the stage was set farther back, also improving the acoustic conditions.

The final concert of the seventh series at the Stadium was given on the evening of Aug. 20, the program being of "request" numbers chosen by ballot by the patrons of the concerts and including the "Pathetic" Symphony of Tchaikovsky, Liszt's symphonic poem, "Les Préludes," "The Beautiful Blue Danube" and the Prelude to "Meistersinger." In response to tumultuous applause at the end of the concert, Willem van Hoogstraten, the conductor, was brought out to bow numerous times and finally silence was secured to enable him to make a speech, in which he thanked the audiences for their enthusiasm both on his own behalf and on that of the orchestra itself. He also paid a tribute to Mrs. Charles S. Guggenheimer, chairman of the Stadium Concert Committee; Mrs. William Cowen, chairman of the Auditions Committee, and others who had contributed toward making the series a success.

Brahms' Fourth Symphony Played

The Brahmsians, whose numbers are many in Gotham, marched in force on Tuesday evening, when, for the next-to-last program of the season, Mr. van



JOHN CHARLES THOMAS

American Baritone, Whose Concert Successes in Many Cities Throughout the Country in the Last Two Seasons Have Placed Him in the Front Rank of Singers Trained in the United States. (See Page 30)

Hoogstraten gave the German master's Fourth Symphony. Brahms' last venture in the symphony form is subtle and stirring music, a treasure-box of noble melody. In rhythmic pattern it is elusive, in structure firmly built; but for all its abundant beauties, however, it is not out-of-doors music. The first movement in particular is wrought too delicately to overcome the handicap of Stadium spaces.

Mr. van Hoogstraten did his best with it. The heavenly Andante was beautifully played, with lustrous tone and rich color, and the Scherzo was also successfully realized. In the great Finale as well there was much capital playing.

The second half of the program contained such favorites as Tchaikovsky's "Romeo and Juliet" Fantasy, Strauss'

"Dance of Salome" and the Wagner "March of Homage." The orchestra excelled in these three scores and shared with the conductor the vigorous applause of a well-contented audience.

The program on Monday night was composed of Schubert's "Unfinished" Symphony, Sibelius' "Finlandia" and Strauss' "Ein Heldenleben."

Resumé of Season

At the beginning of the season it was decided by Adolph Lewisohn, honorary chairman; Mrs. Guggenheimer, and Arthur Judson, manager, that the programs should be of the highest possible order and that the choice of works to

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RAVINIA FORCES THRILL AUDIENCE WITH PRODUCTION OF BIBLICAL WORK

"Samson et Dalila" Given for First Time in History of Organization—Ina Bourskaya, Giovanni Martinelli and Louis Hasselmans Share Honors in Brilliant Performance—Initial Wagnerian Night Brings Forth "Lohengrin" in English, With Florence Easton, Merle Alcock, Forrest Lamont and Désiré Defrère—Repetitions Complete Week

CHICAGO, Aug. 25.—The ninth week of the current Ravinia opera season began brilliantly on Saturday night with the first performance of Saint-Saëns' "Samson et Dalila" in the history of this organization. Ina Bourskaya and Giovanni Martinelli sang the title rôles. The summer's first production of "Lohengrin" was heard on Wednesday night, in an English version, with Florence Easton, Merle Alcock, Forrest Lamont, Désiré Defrère and Louis D'Angelo in the leading parts.

The imposing scale of Saint-Saëns opera presented difficult problems to the Ravinia management, but these were overcome with success. The stage of the pavilion was not built for operatic productions, yet, under Armando Agnini's resourceful direction, there have been no instances in which cramped quarters have prevented him from bringing about satisfactory effects.

The ballet was wisely omitted from the third act of "Samson et Dalila." The opera is long enough without it. There was good dancing in the first act, however, and the staging was commendable in every respect, fully up to Ravinia's highest standards. The chorus was expertly trained, thanks to Giacomo Spadoni's supervision, and the opera proceeded under Louis Hasselmans' baton with commendable smoothness.

Dalila is the newest rôle in Miss Bourskaya's repertoire and is one of the most original portraits in her operatic gallery. She does not stress the classic outlines of the character, but brings out Dalila's human qualities. Miss Bourskaya's youth and magnetism are great assets in such a rôle, and the spontaneity of her acting lent vividness to the impersonation. Vocally, Miss Bourskaya was also successful.

Mr. Martinelli's Samson is not so novel an item in the country's annals, as he has sung the rôle often at the Metropolitan. It impressed Chicagoans, who were observing it for the first time, as sufficiently rugged and as no less interesting than any other characterization this appreciated tenor has essayed in his first Ravinia season. Of course worshippers of prodigal resonance were in an Elysium of sound whenever he was singing. The dramatic moments in the destruction of the temple Mr. Mar-

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Vast Audience Assembles in Stadium for Last Concert of N. Y. Summer Series

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be performed should be restricted only by the limitations of open-air performance. Consequently, no less than thirty compositions appeared on the Stadium programs for the first time, and all of these novelties were eminently successful with the Stadium audiences.

New works, or works not previously played at these concerts, included compositions by Beethoven, Debussy, Debussy-Ravel, D'Indy, Glazounoff, Carl Goldmark, Rubin Goldmark, Hellmesberger, Langley, Liszt, Maganini, Rachmaninoff, Respighi, Strauss, Stravinsky, Taylor, Tchaikovsky, Wagner, Weiner, Weismann, Wetzler, Wilson and Dunn. Of these, seven were American works.

The composer most frequently represented on the Stadium programs was Wagner with thirty-six performances. Next in order was Tchaikovsky with twenty-four. Beethoven and Richard Strauss had thirteen and twelve performances respectively; Liszt and Johann Strauss nine each, Brahms eight, Mendelssohn six, Rimsky-Korsakoff and Weber five each, Berlioz, Dvorak, Schubert and Stravinsky four each, and Grainger, Sibelius, Smetana and Verdi three each. The Philharmonic Orchestra, numbering 105 players, appeared at every concert. Mr. van Hoogstraten, in his third season at the Stadium, conducted thirty-four performances. Fritz Reiner, making his New York debut as guest conductor, led fourteen concerts, and Arnold Volpe, the first conductor of the Stadium Concerts, reappeared for a single guest performance.

On several occasions the orchestra was augmented, 133 players taking part in the performance of Strauss' "Alpine" Symphony. The soloists who appeared in the course of the season were Elly Ney, Anna Case and five young artists selected by the Stadium Auditions Committee, of which Mrs. William Cowen is chairman. They appeared on Wednesday evening, Aug. 13, and the audience voted to award to them prizes consisting of New York recitals and cash awards. As already announced, Ignace Hilsberg, pianist, and Miron Poliakin, violinist, will be heard in recitals under the auspices of the Stadium Concerts, and Virginia Rea, soprano; Frances Paperte, mezzo-soprano, and Frank Johnson, baritone, were each awarded cash prizes.

Works played for the first time at the Stadium concerts this season included Beethoven's Symphony No. 9; Debussy's "Iberia"; Debussy-Ravel's "Danse Sarabande"; D'Indy's "Istar"; Glazounoff's "Stenka Razin"; Carl Goldmark's Ballet Music from "Queen of Sheba"; Rubin Goldmark's "Negro Rhapsody"; Hellmesberger's Ball Scene for Strings; Langley's Waltzes, "Children's Songs and 'Spirit of Autumn'; Liszt's "Hungaria"; Maganini's "Scène Pastorale"; Rachmaninoff's "Isle of Death" and Symphony No. 2; Respighi's "Ballad of the Gnomes"; Strauss' "Alpine" Symphony, Burleske and "Ein Heldenleben"; Stravinsky's Suite, "The Fire Bird," "Fireworks and Suite," "Petrouchka"; Taylor's "Through the Looking Glass"; Tchaikovsky's Symphony No. 2; Wagner's Finale to Act III of

"Siegfried"; Weiner's Serenade for Small Orchestra; Weismann's "Dance Fantasy"; Wetzler's Overture to "As You Like It"; Wilson's Suite, "Thief of Bagdad," and Dunn's Overture on Negro Themes.

The symphonies performed at the Stadium were: Beethoven, 3, 5, 7, 8, 9; Brahms, 1, 2, 3, 4; Bruckner, 8 (Adagio only); Dvorak, "From the New World"; Franck, D Minor; Hadley, "The Four Seasons"; Rachmaninoff, No. 2; Schubert, "Unfinished"; Strauss, "Alpine"; Tchaikovsky, 2, 4, 5, 6.

GOLDMAN HONORED AT FINAL CONCERT

Band Leader Presented with
Gifts as Series on Mall
Comes to Close

The season of sixty concerts given by the Edwin Franko Goldman Concert Band on the Mall in Central Park came to an end on the night of Aug. 24 before an audience that numbered approximately 60,000 persons. Every available seat was occupied at least two hours before the concert began.

The program included a "March Militaire," not by Schubert but by Tchaikovsky, Wagner's "Tannhäuser" Overture, Tchaikovsky's "Nur Wer die Sehnsucht Kennt" played as a cornet solo by Waino Kauppi, and an excerpt from "Lohengrin." Rev. Horace Clute of Saint James' Episcopal Church, in an address, congratulated Mr. Goldman on the excellence of his band and upon the large audiences he had attracted. Mr. Clute then presented the conductor with two boxes, one of which was found to contain a silver replica of the bandstand inscribed with the names of the players, and the other, a traveling clock from regular attendants at the concerts. A large bouquet was also presented.

The band then resumed its part of the program, playing numbers by Goldman and Liszt. Lotta Madden, soprano, sang "Dich, Teure Halle," from "Tannhäuser" and two encores. At the end of the program the band struck up "Auld Lang Syne," after which Mr. Goldman was recalled for ten minutes in response to the applause.

Willis Holly, secretary of the Park Board, announced that outdoor concerts would be given every night in the various city parks until Sept. 14, by D'Aquin's Concert Band. Gustave D'Aquin, leader.

Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim, who have borne the entire expense of the series, expressed themselves delighted with the appreciation with which the concerts have been received. During the series, 160 numbers were played, Wagner leading with fifty-three and Tchaikovsky following with forty-one.

Mascagni Working on New Opera

VIENNA, Aug. 10.—Pietro Mascagni, who is in Vienna now conducting the open-air "Aida" performances at the Hohe Warte, is said to be at work on a new opera based on the play "Plus Que Reine" by Henri Cain. The play, which deals with the life of the Empress Josephine, was produced in America some years ago under the title of "More Than Queen," with Julia Arthur in the leading rôle. The work has been ordered, it is understood, by the Opéra Comique and will have its première there.

Felix Weingartner Coming to America in 1926-27

Following many rumors about the projected American visit of Felix Weingartner comes the report that he will make a tour under the management of the Wolfsohn Musical Bureau in 1926-27. Mr. Weingartner recently resigned his position as director of the Vienna Volksoper but continues as conductor of the Vienna Philharmonic and guest conductor of the London Symphony. It was rumored at different times that he would come to America last season, and again

this season. Mr. Weingartner made his first trip to America in 1905, in February of which year he conducted four concerts by the New York Philharmonic Orchestra. The following year he accepted an invitation from the New York Symphony

and made a tour of the principal cities. As an operatic conductor he made his American debut with the Boston Opera Company on Feb. 12, 1912, with a performance of "Tristan." He was again with the Boston organization in 1913.

"Samson et Dalila" Added to Ravinia Répertoire in Ninth Week of Season

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tinelli enacted with stirring effect.

Members of the cast, together with Mr. Hasselmans and Mr. Agnini, were called before the curtain for unusual demonstrations of approval from one of the banner audiences of the summer. Giuseppe Danise raised his mellow voice in the strains of the *High Priest*. Léon Rothier exceeded his excellent average as *An Old Hebrew*, and Paolo Ananian was given the short but interesting part of *Abimelech*.

First Wagnerian Night

"Lohengrin" was heard with great pleasure by the first Wagnerian audience of the season. Miss Easton made her first local appearance some years ago as a Wagnerian soprano. It was for such rôles that she was trained, but one accident after another has prevented her from appearing in them in late seasons. She was thoroughly at home as *Elsa*, singing and acting with great purity of tone, simplicity of demeanor and beauty of appearance.

Mr. Lamont gave one of his infrequent performances, if not his first local one, of the saintly knight. His appearance aroused much favorable comment; he acted with dignity and sang with his accustomed well routine serviceableness.

Miss Alcock was a beautiful and a beautifully-voiced *Ortrud*, and Mr. Deffrère a capable *Telramund*, though the omission of the second scene deprived both singers of cherished opportunities. Mr. D'Angelo was a stately *King*, and Vicente Ballester was the *Herald*.

Mr. Hasselmans, conducting, shared cordial applause with the singers.

The week's repetitions comprised "Aida" on Sunday, "Rigoletto" on Tuesday, "Traviata" on Thursday and "Fedora" last night.

Petrograd's "Le Coq d'Or" Company to Visit United States This Season

Word has been received in New York of the engagement for a tour of the United States under the direction of Wendell Phillips Dodge, of "Le Coq d'Or" company of Petrograd, which played all last winter at the Théâtre Albert in Paris. The troupe has no connection with Rimsky-Korsakoff's opera of the same name, but presents a revue somewhat on the order of the *Chauve Souris*. The spirit of the company is ultra-modern in every respect and the dances, songs and tableaux are all said to be unusual. The company will open at a Broadway theater in September and will present three distinct bills during the engagement. The director of the organization is Anatole Dolinoff.

Gigli Achieves Triumph in Copenhagen

COPENHAGEN, Aug. 10.—Beniamino Gigli, tenor of the Metropolitan Opera, scored an instantaneous success at his first appearance here and was given an ovation by his audience. After his Berlin triumph the tickets for his first concert were sold out an hour after the box-office opened, and an afternoon concert was hurriedly arranged for the next day. Despite the unusual prices, this concert was also given before a capacity house. The demonstration given the young tenor was one such as is seldom accorded to foreigners here, and almost never to new artists.

Robert Burns Is Hero of New Opera by Englishmen

An opera based on the life of Robert Burns, the Scotch poet, has just been completed and is scheduled for production this fall. The libretto is by John Drinkwater, English poet and author of "Abraham Lincoln" and "Mary Stuart." The music is by Frederic Austin, and is said to be based on Scotch folk-songs and to include many of the familiar airs to which Burns' poems have been set.

In the great Egyptian show, Miss Easton, Miss Bourskaya, Giacomo Lauri-Volpi, Mario Basiola and Virgilio Lazzari formed the quintet of principals. Mr. D'Angelo was the *King*, and Giordano Paltrinieri the *Messenger*. Mr. Papi conducted.

The title-rôle of "Rigoletto" was sung by Mr. Basiola, excellently equipped for the part with a fine resonant voice of heroic quality, and an intense and expressive dramatic style. Giacomo Spadoni, the valued chorus master and assistant conductor, made his first appearance as a Ravinia conductor. He has already found favor with Chicago audiences, however, as assistant conductor of the Chicago Opera, having led various Auditorium performances with much success. Graziella Pareto was the *Gilda* and Mr. Lauri-Volpi the *Duke*. Miss Bourskaya, Mr. Lazzari, Mr. D'Angelo, Anna Correnti, Philine Falco, Mr. Ananian, Mr. Paltrinieri, Max Toft and Virgilia Grassi completed the cast.

Miss Pareto, Armand Tokatyan and Mr. Basiola were the principals in "Traviata," the remaining parts being distributed among Miss Falco, Miss Correnti, Mr. Paltrinieri, Mr. D'Angelo, Mr. Ananian, Mr. Toft and Mr. Derman.

The repetition of Giordano's "Fedora" was intrusted to Miss Easton and Mr. Martinelli, who aroused much enthusiasm at their original excellent performance. The large cast included Margery Maxwell, Vicente Ballester as *De Sirex*, Mr. Rothier, Mr. Ananian, Mr. Paltrinieri, Miss Grassi, Mr. D'Angelo, Miss Falco, Mr. Derman and Mr. Toft. Mr. Papi conducted.

The concert schedule was given under Eric De Lamar's leadership in its accustomed three matinées and one evening performance. Monday night's soloists were Miss Alcock and Mr. Tokatyan.

State Opera May Not Take Part in Vienna Festival

VIENNA, Aug. 9.—Vienna's Music Festival, which opens in the middle of September, will probably be entirely a modern music festival with not even the cooperation of the State Opera. Performances of "Prometheus" and the "Ruins of Athens," arranged by Richard Strauss and Hugo von Hoffmansthal from Beethoven scores, were scheduled; but because of political disagreements, the subsidy for them does not seem to be forthcoming, and while other organizations here are busy with plans and rehearsals, the State Opera remains idle. Fritz Stiedry will give the first performance of Schönberg's "Die Glückliche Hand" at the Volksoper, Mahler's Tenth Symphony will be given for the first time and other works by all the ultra-modernists of Vienna are scheduled.

Nothing Sword at Bayreuth Is Marked "1914-1918"

WRITING to the New York Times about the nationalistic element introduced into the Bayreuth Festival, Olin Downes refers to the Nothing sword with "1914-1918" marking its hilt and a "fiery inscription underneath," seen in gardens of the Festspielhaus. "The matter is nation-wide," Mr. Downes says, "and makes Wagner a target for fanatical attacks—on the one hand as the embodiment of monarchism . . . and, on the other hand, as the exemplar of what is greatest and highest in German thought." The pilgrim to Bayreuth is assailed, according to Mr. Downes, by groups of pro-Wagnerites or anti-Wagnerites, who begin by discussing the music and end with bitter charges against different political issues.

"Ma" Ferguson to Foster Music If Elected Governor of Texas

RENEWED interest in music is promised for the State of Texas, when and if Mrs. Miriam A. Ferguson is inaugurated Governor of that commonwealth on Jan. 1. According to a statement by Mrs. George S. Nalle, daughter of the nominee, now in New York, Mrs. Ferguson will seek to foster a love and appreciation of music in the schools and in the homes of the State and will lend the weight of her influence to the development of cultural pursuits. Mrs. Nalle described her mother as being a lover of good music, with some ability as a pianist. Music has always held an important place in the home, she said, and added that the most gifted member of the family, musically, is her father, James E. Ferguson, once Governor of Texas, who, she says, "can play on the violin or the piano anything he can whistle."

Centenary of Anton Bruckner's Birth Recalls Stormy Career of Pioneer in "Kolossal" Music

Austrian Composer Incurred Hanslick's Wrath by Devotion to Wagnerian Ideals—First Symphony Rejected as "Unplayable" by Vienna Philharmonic and Denounced as "Monstrous Racket" by Acidulous Critic

AT Ansfelden in Upper Austria on Sept. 4, 1824, in the house of the village schoolmaster there was born a son, the first of twelve children who were to fill the quiver of the ill-paid teacher. The schoolmaster was named Bruckner and the child was baptized Anton.

There was nothing in the home or apparent destiny of little Anton Bruckner to indicate that he would become the center of a conflict that was to divide musical Germany and Austria into opposing camps and to cause a bitterness that would persist for thirty years or more. There was no indication that he would one day be set up against the mighty Brahms and have his symphonies performed at a festival at which the only other composer represented would be Beethoven.

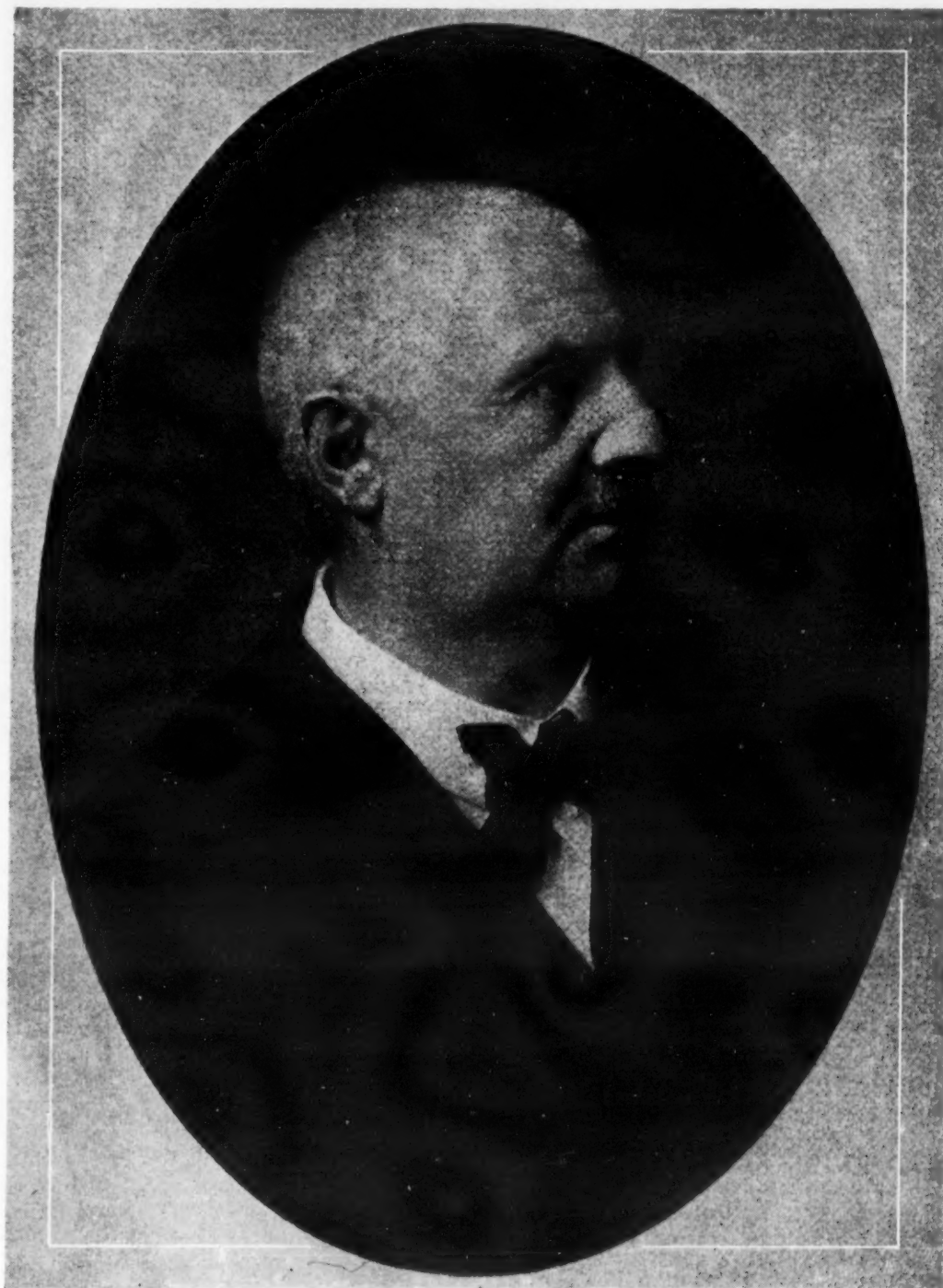
Much water was to flow under the bridge before any of these things happened. Anton's father in his leisure moments taught him music, and when at the age of twelve this parent died, the lad was taken into the Jesuit College of St. Florian at Kalksburg on account of a fine treble voice which made him serviceable in the choir. Here he remained for four years, studying violin with one Gruber and going to Linz for lessons in harmony and counterpoint. At the age of sixteen he moved to Linz to study for his certificate as a schoolmaster, intending to follow the steps of his father. The following year he secured his certificate and was appointed to Windhag at the munificent salary of something less than twenty-five cents a week. This he eked out by playing the fiddle at country weddings and dances for fifteen cents for an entire evening.

His next move was to Kronsdorf, where, while teaching school, a peasant lent him a piano; and he was able to keep up his technic so that in 1845 he returned to Kalksburg as deputy organist, and also as teacher, his annual salary being \$40 for the former post and \$18 a year for the latter. In 1851 he was made principal organist at a slightly advanced salary. His duties, however, were not so onerous as to prevent his spending a considerable amount of time in study and composition, and he made frequent visits to Vienna where he had lessons with the severe Sechter. He also composed a number of masses and shorter pieces for use in the church at this time.

First Success

Bruckner's star was rising. Although his earnings were very modest, even with the purchasing power of money considerably higher than at present, he was no longer in actual want; and when, attracted by his improvisations and the extemporaneous performance of a fugue, the authorities awarded him the post of organist at the cathedral in Linz, he was at least comfortable as far as material want was concerned.

There followed the happiest days of Bruckner's life, for he had surmounted the difficulties of obtaining mere bread and butter and the strife over his music had not yet begun. He studied hard and



ANTON BRUCKNER

Austrian Symphonic Composer, Whose Hundredth Anniversary Falls on Sept. 4

in 1861 passed his examinations at the Vienna Conservatory, astonishing the authorities by his ability. Nevertheless, he was sufficiently humble in spirit, as always through a life of singular storm and stress, to place himself under the tuition of Otto Kitzler, the orchestral leader of the theater at Linz and a man ten years his junior, for the study of orchestration. He also became conductor of the Frohsinn chorus which performed his first works. As a choral conductor he must have ranked high, because Wagner, whom he met in Munich in 1865 at the time of the first performance of "Tristan und Isolde," sent him the final chorus of "Meistersinger," which was performed publicly by the Frohsinn some time before the premiere of the opera as a whole.

The friendship between Wagner and Bruckner was one of the great influences in the life and works of the latter. Bruckner, always a child at heart, adored the older man both personally and as a composer. He was a frequent visitor at Wahnfried, and it is said that he never visited there without taking with him a brand new suit of clothes, which he donned just before meeting Wagner in order to be fittingly clad for such an occasion. On hearing "Tannhäuser" for the first time, he was so naive as to burst into tears after the Narration in the final act and to exclaim aloud: "Oh! Why didn't they pardon him!"

Hanslick's Enn

It was the fact that he followed in the footsteps of Wagner in the matter of instrumentation that brought him the enmity of the mighty anti-Wagnerite, Hanslick, who was the all-powerful critic of Vienna for so many years and who at first had been well disposed toward Bruckner's music.

Not until 1864, when Bruckner was

almost forty years old, did he achieve publication with his Mass in D Minor. Thus, when he first saw his work issued, he was at an age when many of the world's greatest composers, Mozart, Weber and Schubert, for instance, had already done their work and passed on. Three years later Bruckner's former teacher, Sechter, court organist at Vienna, died, and the kappellmeister, Herbeck, who had long known and recognized Bruckner's ability, had him come to Vienna to compete for the post. Each candidate was allowed twenty-five minutes at the organ in which to show his ability, but Bruckner became so absorbed in his playing that he had to be reminded when the time was up, and even then he did not stop but continued for nearly an hour, oblivious of the possible effect upon the judges. He won the position, and subsequently he was also made professor of harmony and counterpoint at the Vienna Conservatory.

Takes First Journey

Bruckner had completed his first symphony, in C Minor, in 1866 and was to re-fashion it some twenty-four years later, but in 1868 it had its first performance in Linz under the composer's leadership. It was a failure, and Bruckner was cruelly disappointed, so much so that he became despondent and decided to give up the symphony as a form for composition. He found consolation, however, in his two Masses, those in F Minor and E Minor, the former being the only work of his to win the praise of Hanslick.

In 1869 he made his first real journey, going to Nancy to attend a congress of organists. His playing surpassed that of all the other delegates and he was universally acclaimed. His success was such that he went on to Paris, where he played a number of recitals with the greatest success.

Son of Village Schoolmaster, He Was Once Considered Rival of Brahms—"Romantic" Symphony Hailed by Ecstatic German Poet as "Greatest Piece of Music He Ever Heard"—Honored by Many Distinguished Disciples

He returned to Vienna and two years later was invited to go to London to give a series of recitals on the new Albert Hall organ. His talent as an improviser was somewhat injudiciously exploited for advertising purposes, and in consequence his success with the critics did not equal that which he had won in Nancy and Paris, even when allowances were made for the new organ and the curious acoustics of the auditorium. It was during this visit that Bruckner played on the organ at the Crystal Palace and became so absorbed in his improvisation that the exhausted blowers were unable to keep up the supply of wind and the performance ended abruptly.

Shortly after his return to Vienna Bruckner completed his Second Symphony, also in C Minor. The work was published, but when the Philharmonic Society was approached about its presentation it was rejected as unplayable. Bruckner bided his time, however, and produced the work himself at the closing of the Vienna Exhibition in 1873.

Hanslick, who five years before had praised Bruckner's F Minor Mass in glowing terms, in writing of this concert, said that he had to "stop short at the Bruckner number so as not to commemorate the shame of the Society in playing such a work." Hanslick, always anti-Wagnerian, was unable to pardon Bruckner, an Austrian, for his admiration of Wagner, and unfortunately the opinion of Hanslick was the opinion of Vienna. Even the praise of Herbeck, Bruckner's friend and admirer, did not help matters, although he exclaimed at the general rehearsal, "If Brahms were capable of writing such a symphony the hall would totter under the storm of applause."

And today, fifty years afterward, every music-lover knows Brahms; but how many have heard a Bruckner symphony?

Appointed to Vienna University

In spite of Hanslick, however, Bruckner was appointed to the post of "lector" in theory of music at the University of Vienna, his lack of a university degree preventing his being made full professor. His classes became very popular, not only on account of the excellence of his instruction but also because of his unique method of conducting them. He would vary the monotonies by anecdotes of his trips to Paris and London, and break off in the middle of an erudite explanation to play a theme from some work he was then composing. The same year he took his first three symphonies to Bayreuth to Wagner, who was so pleased with them that he gracefully accepted the dedication to him of the third in D Minor, expressing admiration for the trumpet theme in the second movement.

This symphony was not completed when Wagner saw it, but Bruckner on his return to Vienna finished it and it was played under his baton, though without any conspicuous success. Hanslick damned it as he had the Second Symphony, and most of the other musicians reserved their opinions. The Third Symphony was given in London in 1891. Richter had intended producing it before but had had no opportunity of doing so. For the Scherzo of the work Bruckner has taken almost "word for word" the theme of the first movement

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Wrestling with Musical Riddles: Tricks, Humors and Eccentricities in Letters to Question Box

By Question Box Editor



O the outsider or the casual observer, the conducting of a Question Box may seem either of two things, an agreeable pastime in the pursuance of which the editor merely dashes off answers to questions willy-nilly from the funds of an immense and universal knowledge, or a difficult job entailing hours of research into by-ways closed, or unknown perhaps, to the layman. The truth of the matter however, like the truth of most things, lies half-way between, and the editor is after all, a person who, like St. Paul has "after the manner of men, fought with beasts at Ephesus," the "beasts" in the case being problems more or less difficult which come to him to be solved, because he is in a better position to do so than the correspondents, just as St. Paul probably had a skill in tussling with Nemean lions slightly superior to that of some of his contemporaries, though probably less so than that of Herakles.

When the Question Box was instituted by MUSICAL AMERICA in the autumn of 1921, it was with the idea of taking care of perhaps three or four inquiries a week which came in to the managing editor. As many of these letters were on subjects of general musical interest, it seemed a good idea to publish the replies in the paper, and a portion of a page was, accordingly, devoted each week to questions and answers.

Almost immediately problems began to arise. The first of these was that many inquiries were not only lengthy in themselves but involved answers which would have consumed perhaps half a column of space each, far more than it was possible to give them. The second problem revealed a human frailty pretty universal, the desire to see one's name in print. The third problem was that many of the inquiries were of individual interest only, and as such there was no reason for publishing them.

Dealing with all three of these problems was not of great difficulty, but it involved a complete change of policy on the part of the department which in the first and third cases increased the work enormously, and, in the second, diminished it. The editor began to reply personally to letters which re-

Announcement of New Metropolitan Opera House Is Expected Soon

DEFINITE announcement that the present Metropolitan Opera House will be replaced by a new building is expected before the coming season is well under way, according to the New York World. Rumors of this have been current for some time; and when Otto H. Kahn, chairman of the board of directors, returned from Europe recently, he said the problem still engaged his attention. A point especially considered is that many seats in the house do not command a good view of the stage. The auditorium was particularly built for the benefit of box-holders occupying what has come to be known as the "famous golden horseshoe," the comfort of persons in the balconies being sacrificed to this end. It is said that plans for a new house will guarantee advantageous places for attendants in the family circle and other balconies. Mr. Kahn has been deeply concerned with this aspect of the situation, speaking of the theater as "antiquated and utterly unfitted for opera." He further remarked that he favored a new opera house and would do everything in his power to make it possible. The house was built in 1883.



Ye Question Box Editor Teareth His Hair and Gnasheth His Teeth at the Inordinate Demands of a Correspondent

quired long answers, and within a couple of months the number of letters had increased from the original four or five a week, to fifteen or twenty. With the policy of publishing only the initials of the writer and the locality from whence the letter came, the proportion of "fool" letters dropped almost at once to a minimum so that for some time now all letters coming to the department with a few exceptions have borne the stamp of good-faith.

Eccentric Correspondence

One says "with a few exceptions" because there are exceptions to every rule and a question box has its abusers like every other public servant. Some of these are amusing, some pathetic, and some merely irritating. Curiously enough, they fall into classes. There is first of all, the individual who signs an obviously "phony" name, giving also an incorrect address. It is not, of course, always possible to detect these, but personal letters written to some of them have been sent back by the Post Office.

These are kept on file for convenient reference and it is a comparatively simple feat of memory to recall the handwriting and the locality from which these letters come. This is made simpler by the fact that a person who has the habit of writing letters merely for the sake of using paper and ink and supporting the United States postal system and giving employment to letter carriers, usually has it in a severe form and does not stop at one letter and frequently not at eight or ten.

To give concrete instances. About two years ago, a letter came from one of the large cities of the East, asking for the dates of the first American performances of about twenty operas besides the casts and personal questions concerning the singers. The letter was signed but had no local address, which barred it from being answered either personally or in the column. It was put on file. A fortnight later another letter came in the same "fine Italian hand" popular two generations ago, stamping the writer as an elderly woman and one of culture, with some of the identical questions and others added. The letter had a different signature and was mailed from a different city, though one not far from the original one. It, too, was unanswered and put on file. Seven more letters in the same handwriting came at intervals during a year and finally an indignant one not to the Question Box Editor but to the Editor in Chief, complaining that "through ignorance or stupidity of the person in charge of the department" five letters (mark the inconsistency: there had been nine letters!) from her had remained unanswered. This letter, like the others, remained unanswered because the writer gave no address.

The other drastic case was a series of letters in the same writing, this time

that of a young man, from a large city and nearby towns in the Middle West. This writer, in every case, gave local addresses; but a personal letter replying to a long list of questions having come back marked "unknown" by the Post Office, the other letters also remained unanswered though carefully filed. The writer in the second case was less intelligent in his queries, most of which were of a highly personal nature, asking for opinions on the voices of certain singers and detailed accounts of their private lives which could not have been answered in any case either by letter or in print.

What the idea is behind such correspondence, is a difficult problem to solve. They are among the few which the Question Box Editor has had to leave unanswered.

"Catch Questions" and "Error Hawks"

Then there are, of course, a host of writers who seek advice and opinions on matters wholly unrelated to music. These, although not strictly within the province of the Question Box, are answered to the best of the Editor's ability, as are the obviously "catch" questions. These latter, as well as the "error hawks," are one of the amusing yet irritating features of the department. For the former, the editor has a remedy which he declines to disclose, though it is usually efficient; but with the latter, the only course of action is to make the department as nearly 100 per cent accurate as human fallibility makes possible. Curiously enough, any error in a reply is immediately pounced upon as a personal insult by a number of writers and indignant letters pour in, though seldom from the original inquirer. The Editor does not claim to be immune from error and he pleads, like the pianist in the dance hall in the mining camp, "don't shoot him, he's doing his best!"

Frequently, correspondents must be disappointed because questions cannot be answered, not because of ignorance on the part of the Editor but as a matter of policy. Dissatisfied pupils, usually singers, complain of their teachers' methods, ask recommendation of teachers and so forth. These are two problems with which the Editor has to wrestle almost daily, wrestle, because a word might set the matter right and yet obviously that word for reasons of policy, cannot be spoken. Similarly, highly personal questions about the voice of this singer or that, why Mme. Chose or Signora Cosa are no longer at the Metropolitan and why they were not given more important rôles when they were there must go without reply. In a way, these questions are gratifying because they show how personal the relationship is which the department has established not only with subscribers but with utter strangers. A little reflection,

however, will show that they are impossible of reply.

The matter of personal relationships with correspondents is one of the most agreeable features of the Question Box, and the Editor has made a number of friends. A large number of these are among persons he has never seen and probably never will see. In many cases personal correspondence has developed from the mere answering of questions, and the Editor is proud to claim among his best friends, some of whom are as yet unseen by him, musicians young and old who originally came out of the void merely as correspondents of the Question Box. These friends and the occasional—very occasional—letters of thanks which come for information supplied, are the things which repay an infinite amount of trouble and time consumed in chasing down and cornering the elusive fact.

Sub-Humorous Difficulties

Occasionally, questions come in which are difficult to answer with a straight face, so to speak, though this must always be done. It will not be a breach of the confessional to give a few examples as no one will know who the writers were and the Editor has forgotten, for the original letters are buried deep in his file! One of these was from a very much perturbed correspondent in a large city in the Mississippi Valley. Her most intimate friend had had a beautiful voice but the previous winter some trouble with her teeth necessitated a number of gold fillings and bridge work. Since that time, the writer thought that the quality of her friend's voice had greatly altered for the worse and grown very metallic. Did the Editor think the gold in her mouth gave her voice the metallic quality? Just what the Editor thought in this case he cannot reveal, but suffice it to say that he had difficulty in keeping his sense of humor in leash and answering calmly that in his opinion the singer merely felt the discomfort of the new fillings and the gold bridge and hence was holding her mouth and tongue in a different way so that the quality of her tone was changed and that as soon as she grew accustomed to the new conditions, her voice would be as beautiful as ever. Another amusing case was that of a man in—well, no matter where, but it was one of our largest cities, who wanted to know if Turkish baths were bad for singers. The obvious answer was that all baths are good for all men, but a calm reply had to be made to this question as well, and the answer was "not if indulged in in moderation."

We are all of us slaves to the line of least resistance. It is always a much simpler method of action to write a letter or a post card and let someone else do the real work. There is a type of mind which desires information but takes no pleasure in the seeking thereof. The Question Box correspondents include a legion of such as these and be it written to the credit of its

[Continued on page 29]



The Over-laden Postman Bringeth the Question Box Editor's Daily Mail

Vacation Time Brings Happy Days for Artists



THEY'RE ALL JOYFUL WHEN THE HOT SUMMER MONTHS SOUND A CALL FOR RECREATION

1, Beryl Rubinstein, Pianist, and Teacher at the Cleveland Institute, with Alfred Pochon of the Flonzaley Quartet, at the Pochon Villa, "Holly," at Sutry, Switzerland; 2, Mme. Eva Tetrazzini-Campanini and Mme. Gina Viafora, at the Campanini Estate at Salsomaggiore, Italy; 3, Maurice Lichtman, Vice-President; Louis L. Horsch, President, and Frances R. Grant, Executive Director of the Master Institute of United Arts, at Mirror Lake in the Adirondacks; 4, Nina Morgana, Soprano of the Metropolitan Opera, and Constantino Yon, Teacher of Voice, on Board the Conte Verde; 5, Burnet C. Tuthill of the Cincinnati Conservatory, Playing Golf in the Mountains of Colorado; 6, Percy Hemus, Baritone, in an Improvised Gymnasium on a New York Roof; 7, Augusta Cottlow, Pianist, Taking a Canter Through the Woods, Near Marlboro, N. H.; 8, Ralph Leopold, Pianist and Teacher, on a Hill Overlooking the Sea at Cape Cod, Mass.

BETWEEN the end of the summer season abroad and the beginning of the fall season in America is the artists' real vacation time.

Concert halls in London and Paris are closed. Opera houses in Berlin are the homes of musical comedies or Viennese operettas. There are still festivals in Bayreuth and Munich and Salzburg, but they are festivals which combine work with play, for there is opportunity for unlimited fun between, before and after performances.

English Layman Sees Danger in Professional Church Singers

BRISTOL, ENGLAND, Aug. 15.—The oft-recurring question of salaries for church singers was discussed from a new angle at the recent meeting of the Church Music Society, held in the Diocesan Training College. In presenting an address on "A Layman's View of Church Music Reform," A. H. Howell advanced the opinion that there was "danger" in engaging professional singers as soloists in choirs. Music might occupy the attention of the professional singer, he said, to the exclusion of worship. "Music should be an aid to worship, not a hindrance," he contended.

Now the artists are free. They are in the mountains and on the lakes. From the Italian resorts to the Adirondacks you will find them. They are in the Swiss Alps and the Rockies or along the trails of New Hampshire. There are still a few commuters going across the ocean, after a late season, to rest in some obscure resort or, perhaps, even a fashionable one. At this time of the year, however, the artists seem to have deserted the haunts of the *jeunesse dorée* at Deauville and Biarritz for the quiet seclusion of a little village in the mountains, usually near a lake, where they can rest and play until the whistle blows and they must dash aboard ships and trains for the season's tours.

Beryl Rubinstein, pianist and teacher of piano at the Cleveland Institute of Music, has been in Switzerland this summer spending a happy vacation. He was one of the many celebrated guests who visited Paderewski at Rion Bosson-Morges, when the famous pianist-statesman celebrated his saint's day. With Alfred Pochon, second violinist of the Flonzaley Quartet, he has been enjoying mountain tramps and a view of Switzerland which is not of the picture-postcard variety. The Pochons, since the end of the Flonzaley's European tour, have been at their villa, "Holly," at Sutry, Switzerland, where the American pianist visited them.

Gianni Viafora, caricaturist of *MUSICAL AMERICA*, and his wife, Mme. Gina Viafora, the well-known singing teacher, have been in Italy visiting old friends. Leaving the cities behind, they have been for some weeks in the north of Italy, where are the hills and the lakes famous in story. At Salsomaggiore, where musicians gather, they spent some time with Mme. Eva Tetrazzini-Campanini, widow of the conductor.

Proving the cooperation and friendly spirit that prevails in the office of the directors of the Master Institute of United Arts, Maurice Lichtman, its vice-president; Louis L. Horsch, president, and Frances R. Grant, executive director, have all gone to the Adirondacks. At Mirror Lake they are enjoying a happy vacation, and, incidentally, on cool days they plan next season's activities at the Institute.

Nina Morgana, soprano of the Metropolitan Opera, and her husband, Bruno Zirato, Caruso's former secretary, sailed for Europe recently for their first trip to Italy since the war. Aboard the Conte Verde they met Constantino Yon, teacher of voice, also bound for the sunny land of lyric operas and tenors. They will visit the watering places and lake resorts in the north, where they will meet a large group of artists from the Metropolitan who are spending their summer by the shores of Como or Maggiore.

Burnet C. Tuthill, manager of the Cincinnati Conservatory of Music, is in the mountains on this side of the ocean. After a visit to Denver, where he conducted the Municipal Band, he went into the mountains of Colorado for a vacation. Even the Rockies, however, have succumbed to civilization, for there Mr. Tuthill found a golf course, where he has been improving his game steadily every day.

Percy Hemus, baritone, is one of those cosmopolitans who prefer the skyscrapers of New York to the Alps and the Rockies. He has spent the summer in the city without sacrificing his interest in sports. In an improvised gymnasium on the roof he can climb and run and jump without danger of falling in a glacier, and he can take long walks in Central Park and imagine himself far from the madding crowd.

Augusta Cottlow, pianist, does not believe in tramping through the woods when she can canter on a thoroughbred. From her summer home near Marlboro, N. H., many delightful trails lead through the woods and up the mountains, and in the mornings before she begins work and in the evenings after she has finished, she gallops or trots, depending on her mood and the weather, along the leafy paths.

After a taste of the salt breezes of Cape Cod, Ralph Leopold, pianist and teacher, has gone to Cleveland to visit his sister, Mrs. Newton D. Baker, wife of the former Secretary of War. On the Cape all summer long he led an outdoor life, climbing the hills to look up and down the coast, diving in the waves and absorbing local color from the Portuguese.

Austrian Parish Celebrates Centenary of "Still Night, Holy Night"

SALZBURG, Aug. 10.—The little parish of Oberndorf, near here, is celebrating this week, the one hundredth anniversary of the famous song "Stille Nacht, heilige Nacht." Tradition says the words were written by Pastor Mohr, and the music by a school teacher, Gruber. Both were citizens of Oberndorf. On Aug. 15, 1824, they sang the song for the first time to a group of villagers. Oberndorf is considering erecting a statue to them. The melody has been attributed to Haydn and others, but people in Oberndorf are certain Gruber wrote it.

WISCONSIN AUDIENCE HAILS BAND CONTEST

Grafton Wins First Place in Competition with Thirteen Organizations

By C. O. Skinrood

HARTFORD, WIS., Aug. 23.—An audience of nearly 10,000 persons heard thirteen bands of Dodge, Washington, Fond du Lac, Waukesha and Jefferson Counties compete for the trophies offered annually at the meeting of the Northwestern Band Association.

Grafton took first honors in class A, in one of the closest competitions in the history of the Association, the organization receiving eighty-two points out of a possible 100 and Mayville Military Band, eighty-one. In this division were also the Horicon City Band and the Campbellsport Band.

The Waterloo Legion Band took first prize in class B. It outranked the other eight competitors so far that no second rating was announced. The other competitors were West Bend, Beaver Dam, Oconomowoc, Ashippun, Richfield, Hustisford, Lebanon and Allenton Fire Bands. The Brownsville Band, also scheduled, failed to arrive and Juneau's Band, which protested the decision last year, refused to contest. Silver loving cups for the winners were donated by the Hartford Association of Commerce and the Rotary Club.

The judges were Fred R. Hunt, Chicago; William Kohl, Mayville, and W. H. Rueping, Fond du Lac. Martin Lueck, Democratic candidate for Governor of Wisconsin, reviewed the history of band development in this State. Byron Barwig of Chicago, former State senator from Mayville, who is president of the Northwestern Band Association, was in charge.

The annual band contest arouses keen interest and far from being a small matter, the winning of the trophies is a matter of great import. Butchers and bakers, barbers and painters, merchants and clerks vie with each other to see who can do the finest band work.

The day's program began with a massed concert in front of the Hart-

ford City Hall, then followed a parade of all the bands and various dignitaries of the city and State while thousands crowded the walks to inspect their favorites and listen to the martial music. The contest was held in a heavily wooded grove, called Eagle Park.

The Northwestern Band Association for many years had only an annual field day of music each year. Then prizes were offered and the band programs were taken more seriously. The population of most of these counties is

German, or of German ancestry and takes great interest in music and provides a lively contest each year.

In all parts of Wisconsin there is a revival of interest in band music. De Pere is to have a boys' and girls' band soon with seventy-five children enrolled in the new organization. Manufacturers of band instruments are assisting in the project. Birchwood (Wis.) Union High School has also organized a band and other musicians of Birchwood have formed an orchestra.

Fifty Three Years as Piano Teacher Is Record of Iowa Indian Princess



Octavia De Louis, as She Appeared When She First Went to Des Moines as Organist of St. Ambrose Church and as She Appears Today. In the Latter Picture, Miss De Louis Is Shown Holding Laces Made by Her Mother, the Granddaughter of Chief Keokuk, After Whom the Iowa Town Is Named

DES MOINES, IOWA, Aug. 23.—There lives in this city a piano teacher of royal Indian ancestry and with a record of more than half a century's activity in the musical profession.

Octavia De Louis is her name. When Napoleon's army retreated from Moscow, there marched in the ranks of Oudinot's division a subaltern who, broken in health, was subsequently discharged as unfit for further service. He came to America with a party of immigrants and settled in the district of Louisiana, bought from Napoleon by the Government of the United States. Later Mr. De Louis moved to Dubuque, Iowa, where he lived in proximity to the Indians, learned their language and became their friend.

The chief was Keokuk, and his only granddaughter was given to Mr. De Louis in marriage. The one child of this union was Octavia, born in the village of Keokuk in 1847.

Left an orphan when but a child, Miss De Louis today claims a right to land in Keokuk under a treaty between the Government and the Sacs and Foxes in 1824 whereby the district between the Des Moines and Mississippi Rivers, bordering on the Missouri line, was set apart as a tract for people of mixed parentage. The site of Keokuk, named in honor of the chief, occupies some of the best of this land.

Miss De Louis, placed as a ward in the charge of different persons upon the

death of her parents, found in the course of time that precious documents establishing her claim to the Keokuk land had been lost and that a sum of some \$75,000 had been frittered away.

Misfortune has not, however, interfered with Miss De Louis' success. Educated in music in the French Visitation Convent, she turned to musical work when unable to retrieve her fortunes. She was at one time organist in St. Ambrose Church here, and after fifty-three years spent in teaching is still an active instructor.

Miss De Louis is also undaunted in her efforts to regain the Keokuk property and has placed her case in the hands of attorneys.

Photos by Des Moines Register

BELLE CALDWELL.

IOWA CLUBS INAUGURATE TRAVELING LOAN LIBRARIES

Arrange Program Series on "Hearing America First" for Use in Cities of Less Than 5000

CHARLES CITY, IOWA, Aug. 23.—A series of traveling loan music libraries is to be placed in active service in the State of Iowa, according to word received by the state chairman of music from Mrs. Max Oberndorfer, chairman of music for the General Federation of Women's Clubs. These music libraries will consist of a set of six programs on "Hearing America First," the subjects being Indian Music, Negro Music, Colonial Music, Pioneer Music, Civil War Period and Present Day Composers. In addition, there will be single programs on Edward MacDowell and American Women Composers.

These libraries will give outlines for papers, books for reference, sheet music for illustrations, and player-piano rolls and phonograph records for use when there is no available talent. The libraries are only for the use of women's clubs belonging to the General Federation in towns under 5000 population. The libraries will be sent free, with the exception of transportation charges.

There are also a series of music roll libraries, given through the courtesy of the QRS Company, for the use of boys and girls in small communities. The sets will be of five programs of eight rolls each, giving numbers from all the schools of music, generally used in music memory contests. Through the generosity of the Gulbransen Company, arrangements have been made for the loan of their player pianos for use in this course of music study.

BELLE CALDWELL.

OFFERS 100 SCHOLARSHIPS

Conn National School Will Open Fall Term Early in October

ELKHART, IND., Aug. 23.—The Conn National School of Music, Inc., with branches in New York, Brooklyn, Detroit, New Orleans, Cleveland, Seattle, Portland, Atlanta, Mobile, Boston and San Francisco, announces the opening of its 1924-25 season on Monday, Oct. 6, under the personal direction of Frederick Neil Innes. Mr. Innes is well known through his activities as director of the Innes Symphonic Band of New York. The faculty of the school includes Vanda La Capria and Estelle Hughes, in charge of the voice department; Robert W. Stevens, organist of the University of Chicago, and Simon Breyn of the piano department. Herman Felder, first violin of the Chicago String Quartet, is at the head of the orchestra instruments, and Mr. Innes and Bohumir Kryl are in charge of the band instrument instruction.

The school offers a three years' course in harmony, public school music, band and orchestra conducting, together with private instruction on all band and orchestra instruments. It is a non-profit making institution and offers to its students not only excellent instruction at modest charges, but also nearly 100 free and partially free scholarships to gifted students lacking the means to pursue their musical education.

Wanted—Secretarial work part time, \$1 an hour. Best references. Address Box 1, Musical America, 501 5th Ave., New York.

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Cuba Sends Official Invitation to New York Symphony

An official invitation in the name of the Cuban Government has been extended to Harry Harkness Flagler, president of the Symphony Society of New York, relative to the concerts which the Symphony will give under the conductorship of Walter Damrosch in the Cuban capital next season. The orchestra will give four concerts, on Jan. 30 and 31 and Feb. 2 and 3, sponsored by the Sociedad Pro-Arte Musical of Havana.

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Louise Homer and Daughter Enrich Music in Church

Louise Homer, contralto, and her daughter, Louise Homer Stires, soprano, have been spending the holiday at their summer home near Bolton Landing, Lake George. The family has attended a small Presbyterian church, where the voices of the two singers have attracted so much attention that the congregations have greatly increased in numbers. The musical part of the services has also been enriched several times by solos sung by Mme. Homer.

Esther Dale, soprano, has been engaged to appear as soloist with the New York Philharmonic in Stamford, Conn., on Oct. 18. Miss Dale will sing a group by Mozart. Scipione Guidi, concertmaster, will play the Bruch Concerto.

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Jazz Excites the English—Tin Pan Alley's Abused Child the Victim of Musical Snobbery, Declares Leigh Henry—Describes It as the Folk-Music of Our Day, with "Real Art-Potentialities"—Schönberg Sings of a Disappointed Lover, and the Fish Who Know Him Not Are Lucky, Says New York Critic—Lehigh Valley Mayor Wants Young People to Waltz Around Once More—The Heroism of Artists—A Mirror Is Held up to the Mind of Stadium Audiences—Whistling a Useful Accomplishment

Dear MUSICAL AMERICA:

The problem of jazz seems to be causing as much perturbation in England as it is in the land of its origin. Following the lead of the cis-Atlantic fans, some of our brethren on the other side of the big water seem determined to adopt the prankish infant, correct some of the habits formed during its early life in Tin Pan Alley and generally bring it up like a Little Lord Fauntleroy, inculcating proper table manners and providing a dress suit by a Bond Street tailor.

Perhaps, like Shaw's delightful *Pygmalion*, the erratic infant may sometimes exhibit something of its lowly origin; but with a Labor Government in office, England is becoming more and more democratic, and the time may not be far distant when the Royal Albert, Queen's and Wigmore halls may go the way of our own Carnegie and Aeolian. After all, they have had prize fights at Covent Garden, so why not?

At least the advent of jazz in the halls of the elect is apparently foreshadowed by discussions of the subject. To one of these the Golder Green branch of the British Musical Society recently devoted a session, and listened to a talk styled "A Synopsis of Syncopation" by that man of manifold gifts, Leigh Henry, poet, painter, composer, writer and exponent of modern music. And, by the bye, there is more than a chance that Leigh will bring his well-known monologue to these shores during the coming season.

Well, to get on with the story, Leigh declared that jazz was the victim of musical snobbery. People pretended to a love of high-class music which many did not sincerely feel, he said. Few people considered the correspondence between the characteristics of modern popular syncopated dances and songs and the old airs which, taken from the folk-lore of the time, inspired the great Tudor composers and were the sources of such classic forms as the suite and the symphony. Yet jazz was the folk-music of today, so far as a large part of the European-American world was concerned.

Dear me! What a time the musicalogists of the future will have when they attempt to unearth the folk-music of 1924 A.D. Imagine the excitement when a nearly perfect copy of "Yes, We Have No Bananas" is discovered in a forgotten vault. What a commercial race they will dub us when they advance the theory that even our folk-music re-

flected a serious shortage in the plantain crop. And what rich ideas will spring from the recovery of the original "Barney Google."

* * *

But, to return to our subject, Mr. Henry remarked that the same people who condemned the noisiness of jazz enthused over "long-winded works of machine-made cacophony" simply because "these tedious works were written by Herr Doktor Richard Strauss and were pompously designated 'tone-poems' and symphonies."

And then dear Leigh went on to say that much of the supercilious attitude of jazz-condemnation was precious pretence and humbug, sheer musical snobbery. False sentiment had much to do with the aversion of some to jazz. The "Weep-and-the-world-cries-with-you" school of music-lovers found its gay rhythms and ironic characteristics too much in the nature of a parody of their would-be-impressive dismalities, which they termed "taking art seriously." Music was certainly a serious matter as presented by such people—as serious as sickness, which in some phases it resembled. Indeed, he always referred mentally to a certain kind of alleged musical soulfulness as musical influenza.

Well, whether we agree or not with him on the subject of jazz, his condemnation of "musical influenza" is certainly merited. We've had much too much of the snuffling type of ditty.

Reading further in the report of the "synopsis" in the *Musical News and Herald*, we find him going on merrily in defense of jazz; and whatever the jury feels on the subject, I'm pretty sure that Leigh will get a welcome in this country, even if he does deliver lectures. He has the courage of his convictions and knows how to express himself.

One beneficial effect of jazz, he says, is that it has "at least done something to liberate popular musical taste from the tyranny of the snuffle-and-sob school of stereotyped sentimentality which created the cheap ballad." Another beneficial effect is that it has "broken through the half-paralyzing clichés of the German metronomic conception of rhythm, the four-square rhythmic forms rendered halt and lame by the monotonously regular time-beat."

Many deplore that jazz is "vulgar," he goes on, that it has nothing noble about it in the sense of German classicism. The greatest music and the most important classical musical forms have always been derived from forms designated vulgar in their own time; in the real sense of the word, the folk-music which forms the basis of all art-forms is essentially vulgar. The tunes used by the great Tudor masters were certainly vulgar in their day, yet their spirit, developed in their time in art-forms, gave the world a great musical literature for voices and instruments—the madrigals, the virginal pieces, the suite and sonata.

He sees much of our jazz as symptomatic of an age which found its inculcated sentiments slap up against the cynical facts of so-called present-day emancipation, with its consequent disillusionment and yearning. Our jazz ditties are really subtly ironic commentaries on life, none the less subtle because couched in a sort of musical slang; slang, especially in America, penetrating more vividly and graphically discrepancies between pretension, humbug, false sentimentality, habitual platitudes and the facts of life and human nature than the pedantic periods of the rhetoricians.

Will someone page Mr. Berlin?

* * *

But there is more to come. Jazz might claim to have substantiated the just claims of musicians to express themselves in parody, comedy and caricature, rights which none denied their fellows in the graphic and literary arts. And jazz composers are conversant to a degree which few academicians could equal with modern harmonic developments and have created fresh possibilities of instrumental color as original in their sphere as those of Monteverde or Wagner. Gershwin, Kern, Confrey and similar jazz composers are real musicians and classics in that sphere. Every representative composer of today really reflecting his own time is influenced by jazz, and this is already proved by its effect on musicians such as Berners, Bliss, Casella, Carpenter, Debussy, Holbrooke, Milhaud, Poulenc, Satie, Stravinsky and Whithorne. He feels that jazz is a real art, with real art-potentialities. So that's jazz!

* * *

It's a fairly long jump from Golder's Green to Donaueschingen, but we must



Daisy Jean, the Belgian 'Cellist, is a Three-Ply Artist Since She Also Plays the Harp and Has an Excellent Soprano Voice. Her Recitals in All Three Karmas Are of Decided Interest to Lovers of the Diverse. Miss Jean is a Graduate of the Brussels Conservatory and Whenever She Is in Belgium, She Is "Commanded" by Queen Elizabeth, Who Is an Excellent Violinist, to Come to the Palace and Play Chamber Music with Her, a Distinction of Which Few Musicians Can Boast

attempt it. As usual, the chamber music festival in the Black Forest last month brought forth some interesting music, and a good deal of attention focussed, naturally enough, on the first performance anywhere of Schönberg's *Serenade*, Op. 24.

The composer conducted his work, which is scored for clarinet, bass clarinet, mandolin, guitar, violin, viola, cello and baritone voice. The baritone voice, on this occasion, was the beautiful organ of Joseph Schwarz, who has often delighted us both in concert and opera. There are seven movements in the *Serenade*: March, Minuet, Variations, Sonnet No. 217 of Petrarch, Dance Scene, Song Without Words and Finale.

No explanation of the work appeared on the printed program, so it is assumed that Schönberg wishes it to be judged as absolute music. But Olin Downes, the erudite critic of the *New York Times*, relates that a friend who claimed to have an intimate understanding of the composer's intentions, declared that the *Serenade* was conceived as the expression of a disappointed lover.

"This lover," writes Mr. Downes in the *Times*, "in the course of the opening March, the Minuet, etc., approaches his beloved and makes his plea. He is unsuccessful, and the baritone sings Petrarch's poetic expression of love unfulfilled. We are then to conceive of the resignation and departure of the lover, as, in the Finale, fragments of the March, the Minuet and other preceding movements are heard. This is all very well. It may or may not be so. But insofar as this writer was concerned, Mr. Schönberg could have been writing about a disappointed lover or a transatlantic liner, or an Egyptian pyramid. It was all one to him."

"There were little pauses during the performance when everyone listened intently. Some thought these pauses were intended to separate the parts of the composition. Others thought they were rests in the middle of certain of the pieces. The result was a grateful surprise in that the suite came to an end considerably sooner than was expected. The little rests had marked the beginning and end of each of the little pieces, which were short—a great blessing."

Yet the Schönbergians were true to their god. They clapped and stamped and howled. But others made for the door, and Mr. Downes contemplated "that Danube Stream supposed to well from the Prince's Garden"; a stream that is shallow and shady and silent.

"In its shallows fish, not merely schools but veritable herds of fish, can be seen—foolish, thoughtless fish—feeding greedily on the grasses of the bottom," says Mr. Downes. "How one envied them their seclusion, their quiet, their complete innocence of the world and the music of Schönberg!"

Poor fish? Apparently not in this case.

* * *

Up in "Wilkesbarra" in the Lehigh Valley they've got a mayor who means

what he says, says what he means and does what he says he's going to do.

His name is Dan Hart, and in his leisure hours he has written plays that have run for years, and novels. Some of your readers may remember the "Parish Priest," also the "Jucklins," which Opie Reid wrote with Dan's collaboration. It was afterward a play, in which Stuart Robson, I think, was the old man who had "read the Good Book from kiver to kiver but couldn't help fighting cocks."

But I digress.

Mayor Hart has opened a campaign upon jazz. He had a brush with the Sunday kill-joys and a dust with the Ku Klux, coming out on top in both cases. So it will be interesting to see what's going to happen in the present instance.

John Stuart tells in the *New York Evening Sun* how he heard about the anti-jazz campaign, and, in the interests of publicity, plunged into the hinterland the other side of the Hudson to find out what it was all about. He found a blue-eyed Irishman with the courage of his convictions, a combination which is apt to result in something doing almost anywhere.

Mayor Hart says jazz is worse than booze when it comes to lowering moral standards, and what's more he doesn't intend to have any jazz played on the streets or in public places of Wilkes-Barre. An ordinance to this effect is already framed to be placed before the city council.

"It will be passed," the Mayor remarked drily.

I rather fancy it will.

* * *

Mayor Hart is far-sighted enough to say that it's pretty hard to say what is jazz and what isn't. He has there hit on the most difficult feature of this burning question. His countryman, Bernard Shaw, settled a similar point in the Induction to "Fanny's First Play" when he made one of the critics say, "If it's by a good author it's a good play, and if it's by a bad author it's a bad play," or words to that effect.

Liszt wrote jazz and got away with it. Even a Harvard professor of the present time has written jazz; and, what's more, he has called it such and a more delectable piece of music does not exist than this same "Jazz Study" by Edward Burlingame Hill. Stravinsky and Milhaud have tried it, but without signal success. Milhaud has himself to thank and is convicted out of his own mouth, because he said in print in your very paper that a composer who seeks inspiration in the musical idiom of an alien race is doomed to failure from the outset.

There is good jazz and bad jazz, just as there are good symphonies and bad ones.

Mayor Hart, like ten million other well-meaning persons, holds that jazz is responsible for "necking" and "cheek t-

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

cheek" dancing and all the things they didn't do when I was a very young devil; but this is yet to be proved. In other words, which came first, the owl or the egg?

As a substitute for jazz, Mayor Hart suggests "the old songs," and cites an instance when the playing of "Sweet Rosie O'Grady" nearly raised the roof of a local picture theater.

Suum cuique, which, if I remember rightly, means "everyone to his taste, as the old women said," etc.

But even the Chinese get tired of a diet of hundred-year-old eggs.

It has been demonstrated since the beginning of time that what the people want they get. Young people do not care what their elders think. The standard of youth is the standard youth follows.

And now Mayor Hart is yearning for the return of the waltz!

Perhaps in some future day of grace mayors may yearn for the pure days of the turkey trot and the buz-buz.

* * *

"Vesti la giubba" . . .

How many times, I wonder, has this not been applicable to more plays than "Pagliacci."

I knew a violinist who, playing at a concert in a neighboring city, received in an interval in the program a message that his wife had suddenly become insane. He finished the concert, but was severely "panned" by the critics next day for playing badly.

The *Eva* in a "Meistersinger" performance by the British National Opera Company at Covent Garden, London—Sarah Fischer her name—was handed a cable telling of her mother's death just before she went on. Remember, please, that "Meistersinger" is a comic opera.

And now it is Titta Ruffo who has been called upon to keep on the make-up and to keep up the make-believe under tragic circumstances.

He was singing in "Rigoletto" at Bogota, Colombia, when there arrived a cable from Italy notifying him that his brother-in-law, Giacomo Matteotti, Socialist Deputy, was missing. When a politician of Matteotti's prominence is "missing" in Europe, the imaginative person can picture what is likely to have happened, which in this case was murder. But Ruffo continued the performance because there was no understudy. The opera over, he immediately took passage to Italy; but nothing prevented him from keeping faith with his audience.

So the play goes on, the player remaining loyal in his service of the public. He will not whimper nor flinch, no matter how heavy the blow, and nothing short of absolute physical incapability will halt him in the pursuance of his duty.

We build monuments to heroes in many walks of life. Why not a monument to heroes of the operatic stage and concert platform?

* * *

Reading reports you have published of the summer activities of many artists who either go to Europe for the holiday or stay in America, and looking longingly at pictures of them snapped on vacations, I am led to wonder if the new and old worlds do not consist chiefly of gardens.

Everyone finds a garden in which to plan new programs, rest after a busy season, sign contracts with impresarios or rehearse their répertories.

For this I do not blame them. Who wants to remain within four walls when he can make green grass his carpet and the sky his roof?

But this epidemic of gardenitis among musicians rather alarms me. How will it affect their music is what I want to know. Are we to expect another outbreak of the "Persian Garden" in concerts? Already I see an announcement that four distinguished singers are prepared to do the Garden Scene from "Faust" as part of an important program. Then think of all the gardens of love that have bloomed so luxuriously—generally by moonlight—in popular songs, and all the roses therein cultivated that can be culled for little gifts.

Concert-goers know from experience that this kind of thing always comes in bunches. A war-horse may be comfortably stabled for years and years and years, and never have the bit put in his mouth. Then suddenly he is whipped out of his seclusion, harnessed to the

chariot of one artist after another and made to prance gaily at every concert of the season.

If gardens are to replace Russian steppes, wind-swept seashores and solitary stars this coming winter, it might be a good plan to have what old-time minstrel shows used to announce as a "grand olio all sorts" and get it over. I suggest that all the artists combine in one stupendous production with costumes by Ned Wayburn, if Geraldine Farrar can spare him from her revised "Carmen," a blue sky by Joseph Urban and costumes by Léon Bakst.

Then we could go indoors again; and, when all is said and sung, indoors is more cosy in our chilly winter weather than the moss-grown plot one approaches through a swinging gate.

* * *

It was not gilding the lily, but a window-pane, that offended the aesthetic tastes of fashionable residents in Chicago.

Lake Shore Drive in that city, a boulevard that derives its name from looking out over Lake Michigan, has beautiful private houses strung along it like priceless pearls upon a silken thread. One of these is the home of the Glenn Dillard Gunn School of Music and Dramatic Art, situated not far from the residences of Mrs. Edith Rockefeller McCormick and Mrs. Archibald Freer, both staunch in their patronage of opera and other artistic enterprises.

Naturally, Mr. Gunn had his name gilded upon the window-panes, and a sign over the porch left no doubt in the minds of passers-by that here was a school.

That's how the trouble started. A zoning ordinance prohibits such signs in that exclusive territory; and, waving

this as a weapon, neighbors advanced to the attack.

But the sign and the gilded letters remain.

And why? Because the progressive Glenn Dillard had got them both placed before the ordinance was passed.

Adolph Bolm, whose ballet school was recently merged with the musical establishment, was less fortunate, however. His shingle announcing the partnership did not find its way into print, as it were, in time to escape the civic blue pencil. Consequently, it has been deleted.

Friend Glenn is a man of letters in more senses than one. As music critic of the *Herald-Examiner* he has carried on the good work he did when sitting at a similar desk in the *Tribune* office. Probably it was his newspaper training that taught him not only how to use words and names, but when to use them.

* * *

I am not at all surprised that one of the voters sending a ballot to the Stadium for the final request program of the New York Philharmonic asked for the "Lost Chord." I wouldn't vote for this song myself, but it's only fair to acknowledge that the "Lost Chord" is one of the most atmospheric things of its kind ever produced to English words and that it has probably brought nearly as much consolation to the race as "Home, Sweet Home," which your prima donna still finds useful as a pendant to her recital programs.

Some 20,000 persons heard the last concert of the Stadium series. The program was eclectic enough to satisfy them all—Tchaikovsky's "Pathetic" Symphony, the Overture to "Meistersinger," "Les Préludes" by Liszt and the "Beau-

NAME THREE ARTISTS TO APPEAR AT BOWL

Los Angeles Jury Gives Award to Instrumentalists—Graveure Heard

By Bruno David Ussher

LOS ANGELES, Aug. 24.—(By Airmail).

—Results of the young artists' contest, at the Bowl, held in the manner of the New York Stadium concert contests for the purpose of giving appearances to the winners, have proved stimulating and interesting. Although the contest opened late, announcements not having been mailed until July 3, within two weeks ninety-three singers and instrumentalists had enrolled. At the auditions this number was somewhat reduced, but thirty-three vocalists, fifteen violinists and nineteen pianists were heard in standard numbers for which the contest called. The choice had been left to the contestants.

The auditions extended over ten days. At the final hearings it was ruled by the jury that none of the singers, not-

withstanding pleasing voices and good work, measured up to the standard set for an honor appearance at the Bowl. Among the pianists, Violet Etta Stallcup, a pupil of Dr. Alexis Kall, was chosen. She will play the Rubinstein D Minor Concerto. Among competing violinists, two were selected as being equal, Lois Putlitz, pupil of Calmon Luboviski, and Hans W. Whipple, pupil of Albert Angermayer, both of whom chose the Bruch G Minor Concerto. As only one appearance was available, the winning violinists will be presented in the Bach Double Concerto for two violins.

The honor appearances take place this week, which also closes the Bowl season. Much credit is due to Charles C. Draa, prominent piano teacher of Los Angeles, who gave much time to managing the contest conducted by him with tact and efficiency.

Louis Graveure, baritone, thrilled an audience of more than 14,000 persons, singing with orchestra under Alfred Hertz in the Bowl open-air concert recently. Mr. Graveure was in excellent voice and had to give several encores. He opened a master class in singing here on Aug. 25 continuing for five weeks.

Jean Bedetti to Present New Works in America During Coming Season

BOSTON, Aug. 26.—Jean Bedetti, solo cellist of the Boston Symphony, is spending the summer at his home in Lyons, France, where he is busy studying works which will be presented for the first time in this country during the coming season. Aaron Richmond, concert manager, of this city, has booked the following engagements for Mr. Bedetti: Oct. 29, with the Fox-Bergin-Bedetti Trio, at Middlebury College; Nov. 4, Jordan Hall, Boston; Dec. 7, Lowell, Mass.; Dec. 12, Wellesley, Mass.; Feb. 4, Westbury, R. I.; Feb. 12, New Bedford, Mass.; Feb. 27, Harvard Musical Association; March 18, Wakefield, Mass., and April 5, joint recital with Louise Homer-Stires at Milton, Mass.

W. J. PARKER.

Boston to Improve Bandstand

BOSTON, Aug. 26.—The Boston Park Commission recently decided to expend the sum of \$25,000 to improve the acoustic properties of the Parkman Bandstand on Boston Common. This edifice, in spite of its constructive beauty, has proved anything but an appropriate and suitable structure. The action of the Park Commission came about after numerous speakers had found difficulty in being heard beyond the first few

tiful Blue Danube." The oft-repeated complaint that our music-lovers go to concerts to hear artists rather than programs is given something of a set-back by votes that called for Tchaikovsky, Beethoven, Liszt, Wagner, César Franck, Stravinsky, Scriabin, Elgar, Richard Strauss and Respighi. Of course, some voters wanted the "Poet and Peasant" Overture and "Mignon," but they seem to have been in the minority. Even the "Lost Chord" was mentioned on only one ballot.

Now, it is not so awfully many years ago that a mirror held up to the public mind would have reflected very different and less progressive tastes. We should have seen "Traumerei" at least, the Intermezzo from "Cavalleria Rusticana," the Handel Largo and Gounod's "Ave Maria" to Father Bach's forced accompaniment.

The time is coming, methinks, when the term "popular music" may be applied to symphonies instead of to rag-time, jazz or whatever succeeds them. And that golden age is being hastened by just such concerts as have been given in the Stadium this summer.

* * *

I read in a Los Angeles newspaper that the Nightingale Whistling Trio has been fulfilling engagements in a church and at a Chamber of Commerce luncheon.

I have also heard of members of barnstorming opera companies who, on demanding over-due salaries, were told to whistle for them, says your

Mephisto

rows. The same conditions were true of bands, much of the tone being lost by the unfortunate acoustic conditions. The work will necessitate the raising of the present roof about two feet and piercing the pediment with twelve evenly spaced apertures in which large amplifiers will be placed. These amplifiers will be connected with the ceiling of the bandstand, so that the music and the words of musicians and speakers will be audible in all parts of the seating section.

W. J. PARKER.

SAN FRANCISCO OPERA TO HAVE SUBSCRIPTION FUND

Bradford Mills Announces Receipt of \$50,000 Before Box-Office Opens—Coast Teachers Active

SAN FRANCISCO, Aug. 25.—Although the public sale of seats for the second season of the San Francisco Opera did not open until Aug. 18, a fund of \$50,000 has already been subscribed, all boxes and more than 1000 orchestra seats having been disposed of. Bradford Mills, executive manager, aims to build up a clientele of season subscribers, thus insuring large audiences at all performances rather than sold-out houses at some and doubtful attendance at others, and his efforts seem to be meeting with encouraging success.

Theodore Appia, who has been conducting courses in Dalcroze Eurythmics during the summer session of the University of California, has been engaged to offer similar courses during the coming season at the San Francisco Conservatory. Arrangements now may also be made through this progressive institution to study German lieder with Mrs. Alfred Hertz.

Louis Persinger, assistant conductor of the San Francisco Symphony, is now coaching Eleanor Painter, wife of Louis Graveure, in the rôle of *Butterfly*, which she is scheduled to sing at the Berlin Opera on Sept. 17 and later in Vienna and Budapest. It is a curious coincidence that Mr. Persinger coached Miss Painter in the same rôle when she was preparing for her first operatic appearance in Essen.

CHARLES A. QUITZOW.

Mrs. Beach to Visit MacDowell Colony

Mrs. H. H. A. Beach, composer-pianist, has been spending the summer in Hillsboro, N. H. She will go to the MacDowell Colony in Peterboro early in September and will spend a few weeks in composition before beginning her concert engagements.

Problems of Music's Future Center on Acoustics

America's Musical Development Depends Upon a Fuller Understanding of Science of Sound, Which Should Be Taught in a Subsidized School, Affiliated with the University—Composer Is Not a Magician, but One Who Has Mastered the Mechanics of His Art

By JOHN REDFIELD



IN the recent past we have been frequently reminded of the immense amount of money expended by the people of America upon music.

The totals spent annually for musical instruments, for instruction in music and for attendance upon musical productions reach staggering proportions. Philanthropists, seeking the most profitable fields for the placing of their benevolences, are coming to realize the profound value of music in human lives, and are more and more devoting their fortunes to this or that plan for the improvement or dissemination of music. The ways in which we spend our money, perhaps, constitute the acid test of what our real interests are. If so, the interest of America today in the cultivation of music may be taken as established.

In any activity to which we give continuous and persistent effort it is profitable, occasionally, to pause and take stock of our present resources, our past endeavors and our future program. Such appraisal is the purpose of this article.

To the production of any piece of music three persons must contribute: the composer, the instrument-maker and the interpreter. This classification is without exception, if it be admitted that the voice teacher may be regarded as an instrument-maker. Before any musical number can be enjoyed it must, of course, be brought into existence; this is the task of the composer. Then there must be an instrument upon which it may be produced; and to some Tony Stradivarius, some Jonas Chickering, some Theobald Boehm or some Manuel Garcia must be entrusted this job. And, finally, there must be some one to interpret the music, a Liszt, a Paganini, a Caruso or a George Barrère.

If the music of the future is to be better than that of today, it must be improved through the production of better composers, better instrument-makers or better interpreters. There is no other way. In these, and these only, must be found our musical advancement. In which direction may we most profitably expend our efforts? Can we best serve the cause of music by greater efforts toward the production of composers, by more serious attempts in the direction of improved instruments or by increased assiduity in the training of interpreters?

Technical Heights Scaled

It is undeniable that in America today almost the sum total of our endeavors in the cultivation of music is toward the production of interpreters. There are those who maintain that in the study of piano, violin and voice the work now done in America is not inferior to that done anywhere else. Perhaps the claim is justified. Harpsichord knights we

produce by regiments, not only on the piano but in violin and voice as well. But how much can be expected in the scaling of greater technical heights than those already attained by Liszt, Paganini and Caruso? Not a great deal at best. The human race may perhaps in time be expected to produce a hundred Liszts, Paganinis or Carusos. But that it will produce technicians greatly superior to these is highly improbable.

It should be admitted that an exceptional voice depends largely upon the set of vocal chords and air passages with which its possessor is born, and that it is entirely possible that persons may be born with vocal organs much more perfectly adapted to singing purposes than any the world has yet known.

But this is beside the point. The contention is only that not much more can be expected in the mastery of technique than has already been accomplished. The cause of better music, then, cannot hope for very large returns from increased effort toward the production of pianists, violinists and singers. If musical endeavor is to be highly profitable it must be made in one or both of the other two directions: the production of better composers or of better instruments.

Where Profits Count

In intelligent effort toward the production of composers and conductors, America has done approximately nothing. One or two universities, perhaps, may lay claim to serious intentions in the training of students in musical theory and composition. As for American conservatories, it is probable they can never be depended upon to produce composers. It is so much more profitable to train harpsichord knights; and for what, pray, should a conservatory be conducted if not for profit!

In respect to organization and source of income, European state-supported conservatories are much more akin to American state-supported universities than to American profit-controlled conservatories. American universities, fortunately, do not have the idea that they must be run for profit.

Every university student is a liability of his *alma mater* so far as immediate dollars-and-cents returns are concerned. And properly so. University students cannot possibly afford to pay during their university courses for what their universities furnish them. The same must always be true of students of musical composition. And the only American institution willing to accept such students and to foster them gently through their unproductive preparatory years is the university. If composers are ever to be trained in America they must be trained in universities. The conservatories may as well be forgotten.

One American conservatory asks its students to pay twenty-five dollars an hour for instruction in composition if taken with the head of the department. How much training in composition can a student afford at such rates? He should probably have not less than two years such instruction daily after about four years grounding in harmony, counterpoint and instrumentation. Of course he will not get it. And yet the



John Redfield, Authority on Musical Acoustics

price asked for instruction in composition in the above conservatory is probably not too high. This man is, perhaps, the ablest composer and teacher of composition in America, and probably cannot afford to teach for less, situated as he is.

It is the system that is wrong. This man, in America, should be connected with a university, not a conservatory, and should teach his students in classes such as, in America, are called seminars. This would reduce the cost of instruction to a figure that would not be prohibitive to the university. The student would not pay in full for his instruction during his university years, but would liquidate the debt in after life through the music he would create. Which would be as it should. Musical composition must always be a labor of love.

When Charles P. Steinmetz first went to work for the General Electric Company he stipulated that he should not receive a salary; he feared he would not do his best work if he should get the idea that he was working for a salary! A musical composer, indeed an artist of any kind, must be actuated, first of all, by a desire to create a thing of beauty. It may be that a singer may sing the more angelically if she is marketed by the methods used to exploit a new brand of chewing gum; but not a composer!

The University's Opportunity

In some American university there should be a school of music, adequate to train composers and conductors of the highest excellence. The course of study should be of about six years, based upon high school graduation. The school should confer the bachelor of arts degree at the end of four years and the bachelor of music degree at the end of two more years. It should furnish instruction in the languages and literatures of the more musical nations, English, French, Italian, German and Russian. It should furnish exhaustive courses in solfeggio, harmony, counterpoint, instrumentation, composition, musical history and musical analy-

sis. It should also furnish practical training in piano, organ, the instruments of the orchestra and in singing; not with a view to producing accomplished performers on these instruments, but for the purpose of acquiring sufficient acquaintance with them to enable the student to write for them intelligently and to conduct a band of musicians who are masters of these instruments.

And, finally, the school should give more thorough and extensive instruction in acoustics than is now given anywhere in the world; and, as a preparation for this work in acoustics, the student should have a good solid year of instruction in physics, which in turn should be founded upon another year's study of mathematics, including calculus. The reasons for the study of acoustics will be presented below.

As for the training on musical instruments, if universities can find sufficient cultural value in foundry work and millinery design to justify the extension of credit toward a college degree, they should be able to tolerate a moderate amount of work on musical instruments.

The Making of Composers

Through the establishment of such a school we should, by the end of a generation probably, certainly by the end of a century, have heard the last of the lament that continuously rises from all over our land that we have too little good American music. Entirely too much piffle has been indulged regarding the nature of musical composition. Usually one hears it from the uninformed, though a composer may possibly occasionally countenance it.

Possibly there is a slight element, in the case of a Mozart, that cannot be explained in terms of natural causes. But a bugaboo has been made of musical composition to the detriment of the human race. A composer has been regarded as a magician, who shakes compositions out of his sleeves much as a prestigitator does rabbits. This is nonsense.

Ninety-nine out of a hundred of the really great composers have had to learn ninety-nine per cent of their trade in the same way that a plumber or baker learns his. The number of Mozarts is not very great; and, if we had to depend upon them alone for music, the world would have to forego a considerable portion of its musical happiness. A wiser course would be to try to utilize musical talents a bit short of those of a Mozart. And for such talents a thorough schooling in the composer's trade is highly desirable.

A second complaint that we frequently hear is that American singers and instrumentalists are discriminated against. If this is true, and if it is a fault, the fault is to be laid at the door of the conductors who have the choosing of such singers and instrumentalists. If these conductors were American born and American trained, as they could be with such a school in existence, this condition would gradually disappear. To get results it is always advisable to deal with principals. An evil is best remedied by removing its cause.

It appears, then, that the music of

[Continued on page 22]

JOHN McCORMACK

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Musical America's Open Forum

MUSICAL AMERICA is not responsible for the opinions or statements of Open Forum writers. Please make your letter brief, and sign your full name and address. Names will be withheld if requested.—EDITOR.

Says Church Singers Are Ill-Paid

To the Editor of MUSICAL AMERICA:

I cannot help smiling at the controversy going on in your Open Forum over the question of choir singers and their salaries. Personally, I think church singers ill-paid, and the extraordinary divergence between the salaries of clergymen and the singers gives pause.

Why a choir singer should "sing because he loves to sing" is past my comprehension.

Do shoemakers shoemake because they love to? Do bricklayers bricklay because they enjoy it, or fishmongers fishmong for the same reason?

Surely not. They each have rent to pay and must fill the young months of those who will shoemake, bricklay or fishmong when they arrive at man's estate.

A three-hour choir rehearsal is no delight. Multiply by fifty-two and throw in a couple more for extra services and it is easily seen that a choir job is no sinecure.

As some one said about making a fur coat, "No matter how much they charge for it, it isn't enough!" "TENOR."

New York City, Aug. 22, 1924.

Opera in Chicago

To the Editor of MUSICAL AMERICA:

After reading the prospectus of the Chicago Opera in MUSICAL AMERICA, Aug. 9, I feel that we in New York are going to miss a great deal. It is some seasons now since the Metropolitan offered "Gloconda." Why should this be so? It frequently appears on the prospectus but never materializes. With

Gigli, Ponselle and Gordon it ought to be a drawing card. And "The Pearl Fishers" and "The Prophet." Because the great Caruso is gone must the operas die too? Why not give Martinelli a chance at "The Prophet?" With Matzenauer and Ponselle to help it ought to be decidedly worth hearing.

Chicago is fortunate indeed to possess Louise Homer to sing *Fides* for them. A magnificent artist lost to the Metropolitan! Chicago possesses two tenors ideally suited to "The Pearl Fishers" in Schipa and Hackett but it isn't out of Gigli's element one bit.

What opera is the Metropolitan going to give in English this year? And what about "The Masked Ball?" It frequently appears on the prospectus but that's the only appearance it has made for some seasons now. A little more variety and Ravinia's and the Chicago Civic Opera's policy of changes in the east at repetitions would be welcome at the Metropolitan. I wish that the Chicago Opera still had its New York season.

THEODORE CAVANAUGH.

Rahway, N. J., Aug. 22, 1924.

Why Not a "Clearing House" for Lyrics?

To the Editor of MUSICAL AMERICA:

So often I have submitted to me really good lyrics which should find a composer. They sometimes remind me almost of a Gilbert in search of a Sullivan. Yet I am almost always so stocked up with lyrics already accepted and "in work," so to speak, that I can only send the lyrics back to their writers with a few platitudes, etc. Sometimes I can find

by chance a composer who requires lyrics.

Now, isn't there a way to establish a clearing-house for these things? How is the young lyric writer in Maine to know of the existence of some really capable young musician in Oklahoma who is just as anxious to obtain good lyrics as the young person in Maine is anxious, etc.? How well I remember for years and years I "looked" for lyric writers! What a search! As soon as my songs began to "go," lyric writers bobbed up like an asparagus bed, but they didn't know I was looking for them.

Now, what do you propose? What do your readers propose? Ask some readers to answer this and suggest a plan for a clearing house. If a man in Maine has some potatoes to sell he goes to the potato exchange. If the man in Oklahoma has some oil to sell he goes to the oil exchange. How about a music exchange?

GEOFFREY O'HARA.

Tuckahoe, N. Y., Aug. 20, 1924.

Jazz as Isn't Jazz

To the Editor of MUSICAL AMERICA:

People very often don't get much attention until they come to die. Then folks make it up to them by giving them about five times the attention they ever got before.

This is the case with our friend Jazz. People have known about him for a long time, but it's not until just lately, when his end appears to be near, that anyone really introduced his name as a topic for polite conversation. Oscar Thompson's article on jazz in a recent issue of MUSICAL AMERICA was the best summary of the situation I've read in any paper. Jazz is declining because it isn't real jazz any longer.

The public is beginning to realize this. The announcement that a colored troupe would come to one of our theaters was headed in the Los Angeles Times "Jazz as Is Jazz." There you have it! Actual jazz is becoming so rare that it has to be specially labelled. Soon we may expect a school of ultra-jazzists, post-jazzists, futurist jazzists and post-futurist-jazzists. We have "classical jazz" already.

I only hope the Dadaists keep off.

JOHN BRUCE.

Los Angeles, Aug. 20, 1924.

Build the Children a Hall

To the Editor of MUSICAL AMERICA:

The utility of children's concerts has been well established. Walter Damrosch and Ernest Schelling, to mention only two prominent musicians, have demonstrated beyond cavil that concerts for children are as necessary as concerts for adults. Indeed, I believe they are more needed than the latter.

So far, so good. But what next? Obviously, the next step should be the construction of a children's hall. For one thing, the seats in any concert hall are too high for the average child, whose feet are kept dangling when they should be comfortably resting on the floor. In modern class-rooms in schools seats are graded in size so that any child can find a place suitable to his age. The same arrangement should prevail in the place where programs for children are given.

Some time ago I heard of an invention which could be attached to the pedals of a piano so that a child could learn to use his feet as easily as his hands, and without laboriously stretching down his little short legs. What has become of it?

HENRY LEADER MORRIS.

New York, Aug. 26, 1924.

The Value of Experiments

To the Editor of MUSICAL AMERICA:

It pays to make experiments. The week of grand opera recently given at Asheville, N. C., by the San Carlo Grand Opera Company proves this. In previous years this season was filled with the regulation festival programs. These were very excellent, according to reports, but they failed to draw the public sufficiently to warrant their being continued. So then the courageous heads of the festival organization decided upon a bold move, viz: the engagement, as a substitute, of Fortune Gallo's opera company. The result more than justified the most sanguine expectations, it is said.

Moral, let us have more experiments in musical enterprises. An organization gets into a rut. It does not make money. It fails to make good. But it sticks to

it and hammers away persistently trying to make the public go. But the public will not do what it doesn't want to. Therefore, when such dilemmas arise, let the organizers drop the old schemes and try a new one. If the new scheme is not a success either, then let them discard it and try still another. Let them keep on trying until they find out what the public does want. The rest will be easy.

A certain public may know that it wants a new thing in place of an old one. Some day it may get tired of the new idea and want to go back to the former arrangement. But so long as it is satisfied with the newer thing, let it have it.

This experimental suggestion is made to organizations and societies who may be in the same position that Asheville was. Others may be glad to profit by the North Carolina example.

LUCY MEREDITH COATES.

New York, Aug. 23, 1924.

In Defense of Music Week

To the Editor of MUSICAL AMERICA:

The American idea of music week is scouted, ridiculed, cast out and trodden under foot by a writer in the London *Musical News and Herald*—Laurence Powell. Referring to music week in one city, he says:

"The outcome of all this tremendous labor of organization was that one heard more bad music in that one week than one has ever heard good in a week."

What does all this mean? Haven't we a perfect right to decide this sort of thing for ourselves? If America wants music weeks, are we not to be allowed to have them? It's quite evident that America does want music weeks, or we would not have so many of them. These weeks have been feasts of art for many people who are deprived of music during nearly every other week in the year. Even supposing everybody does get a certain amount of music the year around, need that stop them from getting an extra quantity when professional musicians are kind enough to provide it?

Mr. Powell says that if music week would give birth to the competitive festival "it would thereby atone for its many sins." When music week becomes sinful we can take the accusation up and see what is to be done about it. It doesn't look very sinful to me just yet.

JERRY M. MOTTS.

New York, Aug. 26, 1924.

BAY VIEW HEARS ARTISTS

Interesting Programs Attract Summer Residents of Michigan Resort

BAY VIEW, MICH., Aug. 23.—The annual concert of the Bay View Assembly was under the direction of Dean Robert G. McCutchan and was largely attended. The interesting program was given by Margaret Spalding and Lillian Adam Hickinger, sopranos; Alberta Murray Baker, contralto; Arthur Boardman, tenor; Louise Schellschmidt-Koehne, harpist; William Reddick and Esther Alice Green, pianists; Howard Barnum and John Sapp, violinists, and F. Dudley Vernon, organist. Other recitals have been given by Arthur Boardman, William Reddick, Margaret Spalding, Alberta Murray Baker, John Sapp and Edith Bideau-Normelli, soprano. The Sunday evening vesper services continue to be an attractive feature.

The faculty of the school of music includes Adolf Muhlmann, Lillian Adam Hickinger, Arthur Boardman, Zerlina Muhlmann, Ella May Smith, William Reddick, Howard Barnum, Louise Schellschmidt and Van Denman Thompson.

PAULINE SCHELLSCHMIDT.

Mme. Schumann Heink Makes Long Journey to Sing at Ocean Grove

One of the longest railroad jumps on record for a single concert has been made by Mme. Schumann Heink, who traveled from Coronado, Cal., to New York, for her concert in the Ocean Grove Auditorium on Labor Day. On the day following her appearance, she will leave for her home in Coronado, where she will spend the remainder of the summer. Her regular tour will begin in October. In her Ocean Grove program, in which she will be assisted by Katherine Hoffman, accompanist, and Florence Harde- man, violinist, the contralto will sing arias by Rossi, Mendelssohn and Meyer-beer and songs by Beethoven, Schubert, Huerter, O'Hara, Stephens, Ardit and others.



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WEEKLY SURVEY OF EUROPE'S MUSIC



London Proposes Public Subsidy to Guarantee Life of "Prom" Concerts

LONDON, Aug. 13.—Despite insistent rumors that there might be no "Prom" concerts this season, Sir Henry Wood opened the thirtieth consecutive season at Queen's Hall on Saturday evening. Musical London felt a shock when it heard that what it regarded as a permanent institution might have to be discontinued.

The rumors, it appears, were not altogether baseless. For thirty years the Promenade Concerts have been managed by Robert Newman and backed by the Messrs. Chappell & Co., music publishers, who are lessees of Queen's Hall. There is little profit in the concerts. They are run at popular prices, and pretentious programs and the long season necessitate many expensive rehearsals. Although fears of cessation did not materialize, the rumors have aroused considerable agitation in the press, and pleas have arisen in musical circles for some system of subsidy by which the permanence of the "Proms" might be assured.

For his opening program Sir Henry had an audience which overflowed into the promenade. True to tradition, each of the first stand players in the orchestra was cheered as he entered, and the conductor's appearance brought forth a burst of enthusiasm. Ceremony and the sense of a national institution was added to the occasion by the program which, beginning with the national anthem, continued with a vigorous performance of Sir Edward Elgar's "Pomp and Circumstance." The audience joined in singing the "Land of Hope and Glory" with gusto but with a certain lack of unity. The remainder of the program was light and popular, as befitted so happy an evening. The soloists were Arthur de Greef, in Liszt's Piano Concerto in A, Dora Labette and Tudor Davies.

Wagner Service Begun

Monday night began the Wagner series with the "Siegfried Idyll" and the "Good Friday" music. In the second part of the program Roger Quilter, the first of the nineteen British composers scheduled to lead their own works, conducted his "Children's" Overture. The soloists were Florence Austral and Walter Widdop.

Tuesdays, which until this year have been devoted to miscellaneous programs, for the most part of Slavic composers, will be devoted to a series of Mozart and Haydn symphonies. Last night's concert offered the Mozart No. 40 in G Minor and the Haydn No. 4 in D. The programs in general are much like those of the Friday "classical" nights. Ethel Leginska was the soloist in Mozart's Concerto in A, and Bella Baillie and Mostyn Thomas sang arias by Mozart and Purcell.

Tonight's program began with the Overture to "Cosi fan tutte" and included the Tchaikovsky Fifth Symphony and Mendelssohn's Violin Concerto with Lena Kontorovich as soloist. Tomorrow will bring a modern program, in part, offering Dohnanyi's Suite in F Sharp Minor, Ravel's "La Valse" and Hamilton Harty's "Comedy" Overture. José Iturbi will play the Mendelssohn Piano Concerto No. 1, in G Minor.

On Friday evenings, contrary to procedure in previous years, the Beethoven symphonies will be given out of chronological order. The first Friday's program will include the Seventh Symphony, Bach's "Brandenburg" Concerto for Strings and his Concerto No. 2 for two pianos, with Ethel Bartlett and Rae Robertson as soloists. Another special feature of the Friday "classical" concerts this year will be performances of the Bach concertos for one, two, three and four pianos.

The program book of the "Proms" for this year presents the expected routine works in addition to the Haydn and Mozart cycles. Outside of about twenty-five British compositions, to be spread over concerts which run nightly for some ten weeks, there are almost no novelties. This is due in great part to the understandable reluctance of Messrs. Chappell & Co. to pay for more rehearsals.



Roger Quilter, First British Composer to Conduct at This Season's Series in Queen's Hall

This lack has given an additional spur to the movement which proposes to make the Promenade Concerts more of a public and less of a private venture. Although there are no definite plans for this, there is concerted propaganda for it on the part of critics and the public,

Hébertot May Abandon Operatic Season

PARIS, Aug. 10.—It is rumored insistently about Paris that the operatic season planned for the Théâtre des Champs Elysées by Jacques Hébertot may have to be abandoned. Albert Wolff and M. Catherine both left their posts at the Opéra Comique to help M. Hébertot organize his season. M. Wolff was replaced by M. Ingelbrecht, and it has just been announced that M. Cloes, a well-known composer, pianist and conductor, will follow M. Catherine. In reply to newspaper reports of the abandonment of his project at the Champs des Elysées, M. Hébertot replied that it was difficult to organize an operatic season and, accordingly it had to be postponed. He characterized the rumors as exaggerated, but Paris seems to give them credence.

AMSTERDAM, Aug. 8.—The Concertgebouw Orchestra, under Willem Mengelberg, is planning a Mahler cycle next season and a production of Bruckner's Eighth Symphony in a centenary celebration in honor of the composer.

MILAN, Aug. 10.—Ettore Panizza will take the place of Arturo Toscanini in conducting many of the Scala performances next season.

Toscanini will spend some time in Rome and Turin preparing productions of "Nerone" for the opera houses there.

KARLSRUHE, Aug. 8.—Franz Philip, formerly director of music in Freiburg, will replace Heinrich Kaspar Schmidt as director of the Badischer Konservatorium at Karlsruhe. Prof. Schmidt will go to Augsburg.

MUNICH, Aug. 9.—Bruno Walter will conduct the orchestra of the Vienna Opera in a special concert here in the Tonhalle at the end of the month. The Vienna orchestra has not been heard in Munich since the Richard Strauss Week in 1910.

BRUSSELS, Aug. 9.—After a month's vacation, the Théâtre de la Monnaie opened its new season with a repertoire including "Aida," "Tosca," "Mignon," "Tales of Hoffmann," "Lakmé," "Butterfly," "Hérodiade," "Carmen," "Faust," "Lohengrin" and "Prince Igor."

who recognize their debt to the publishers for sponsoring the concert and admit the ungratefulness of their complaints. Nevertheless, they believe, with the critic of the *Times*, "that once the programs become stereotyped their days are numbered, and they feel that converting the "Proms" into an organization with an assured future might eliminate this possibility.

In announcing a series of seven concerts for the Royal Philharmonic Society for next season, the directors state that at least one program will be all-British, featuring the work of classical and contemporary native composers.

Conductors will commute from America to conduct the London Symphony next season. Albert Coates will open the series on Oct. 20 and conduct three concerts before he leaves to assume his duties with the Rochester Philharmonic and the Eastman School of Music. Wilhelm Furtwängler will lead one concert in November before sailing for America to be guest conductor with the New York Philharmonic and two in February upon his return. Felix Weingartner is scheduled for two concerts in March, and Georg Schmevoigt, who conducted the Boston Symphony in a pair of concerts this spring, will lead a program late in April. Sergei Koussevitzky, returning to Europe after his first season as conductor of the Boston Symphony, will end the series with two concerts in May. The Christmas concert, it is rumored, will be led by Bruno Walter en route to his post with the New York Symphony. The only one of the London Symphony conductors whom America will not hear, it seems, is Weingartner; and, if he gives up his leadership of the Vienna Philharmonic, as it is hinted he may, Mr. Weingartner too may try his luck across the ocean.

Salzburg Festival Opens Auspiciously

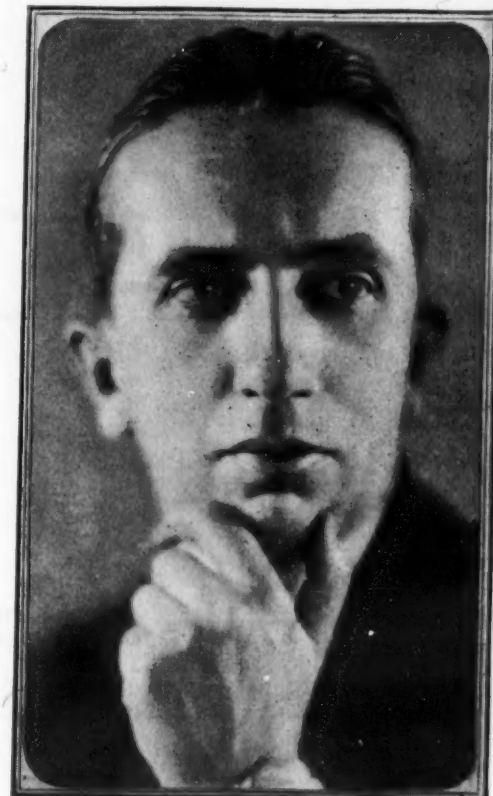


Photo by Fernand de Guedre
Alfredo Casella, Who Played the New Pizzetti Sonata at Salzburg

SALZBURG, Aug. 8.—Salvation of the Salzburg Festival from the "English domination" of which German papers have been complaining, is promised in the announcement that the Festival will not be limited to the chamber music concerts of the International Society for Contemporary Music, but will include some of the features of former festivals. Chief among the events announced is a performance of the "Miracle" directed by Max Reinhardt in the Kollegienkirche, which the régisseur used previously by special permission of the Archbishop of Salzburg for Hugo von Hoffmansthal's "Welttheater."

Arnold Bax's Sonata for Viola and Piano opened the chamber music festival. Stemming from Debussy, or perhaps even Fauré, it was a melodious introduction to a feast of atonality. It had charm, a certain piquancy of rhythm and invention and a traditional beauty that is perhaps incongruous in Salzburg. Lionel Tertis and Harriet Cohen played the Sonata with complete appreciation of its subtleties and nuances, and with a perfection of style and tone which immediately won the audience.

Ildebrando Pizzetti's 'Cello Sonata was as conservative in form and as replete with melody as the Bax work, but it lacked the vitality of the former and seemed a little long-drawn out. The last movement, however, a bitter, despondent thing, rang true and redeemed the work. Alfredo Casella played the piano part and Gilberto Crepax the cello.

Among the songs, those of Heinrich Kaminsky, with violin and clarinet accompaniment, seemed an authentic interpretation of a naïve but firm faith. Ernst Kanitz offered three songs, one of which was excellent. The most characteristic works of the vocal evening, were those of Kurt Weill, a pupil of Ferruccio Busoni. His "Frauentanz," a series of seven poems of middle age arranged for soprano, viola, flute, clarinet, horn and bassoon, provided the first distinctly modern note in what had promised to be a festival of atonality. The songs were effectively interpreted by Marya Freund, Charles Case, the American tenor and Lotte Leonard. Dr. Vaclav Stepan played the piano accompaniments.

Before the opening concert, Edward J. Dent, president of the International Society for Contemporary Music, paid a graceful tribute in Italian to the memory of Busoni. He spoke of the life work of the great pianist, and the tradition he had left, a tradition which his pupils, many of them members of the International Society, were carrying on.

La Scala and Paris Opéra May Exchange Companies

MILAN, Aug. 8.—Negotiations are pending for exchange seasons between the companies of the Scala and the Paris Opéra. Next spring, it is said on reliable authority, the Scala company under Arturo Toscanini will give a series of Italian operas in Paris. Among them are "Falstaff," "Rigoletto," "Lucia." To show their versatility, the Italians may also give "Meistersinger." Works to be given by the French company in Milan have not yet been chosen.

Elgar's "Gerontius" Honored at Eisteddfod

PONTYPOOL, Aug. 9.—Sir Edward Elgar's "Dream of Gerontius" was given the place of honor at the Welsh National Eisteddfod here. Its performance by the choir and the Welsh Symphony under Sir Walford Davies was an artistic achievement illustrating the progress made since the establishment of the National Council for Music. The Demons' Chorus, in particular, was given a brilliant performance. The soloists were Olga Haley, John Coates and Robert Radford, known for their excellent interpretations of Elgar's music. "Gerontius" was particularly effective since most of the audience remembered the time a few years ago when the most ambitious performance at the Eisteddfod was Mendelssohn's "St. Paul" with piano accompaniment.

LONDON, Aug. 11.—Edgar Varèse's "Hyperprism" was broadcast from Station 2LO. The effect of Mr. Varèse's harmonies on a radio accustomed to popular ballads was said to have been astounding.

BERLIN, Aug. 9.—Feodor Chaliapin will return to Berlin after an absence of twelve years. The Russian bass will be heard in September in the Grosses Schauspielhaus and in October in the Volksoper.

BERLIN, Aug. 10.—Paul Gräner, whose opera "Don Juans letztes Abenteuer," was produced here last month is working on a new piece called "Raskolnikow," on a libretto by Wilhelm Sterk.

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Affectionately Yours,

(Signed) Giorgio Polacco.

New York, April, 1924.

Mary Garden says:

Park Palace, Monte-Carlo,
July 4, 1924.

Nothing in a long time has given me more pleasure than to know of the engagement at the Chicago Musical College of my charming Van Grove.

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(Signed) Mary Garden.

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What Is the Solution?—Concert Managers In the South Urge Public Education in Answer to Pressing Question



GENERAL education of the public continues to be urged by local managers and others concerned in the business of giving concerts throughout America. It is by educating the children in schools, some of them say, and thus providing for a broad musical culture in the future, that a permanent remedy can be found for troubles that fetter musical production from one end of the country to the other. In the South, as in the East and West, the inquiry begun by MUSICAL AMERICA in the issue of March 15 to find a solution of the problem has aroused discussion that touches upon vital points of the question. These opinions, following views expressed week by week, show how deep is the general desire for a betterment of conditions.

R. Nathaniel Dett, president of the Hampton Institute, Hampton, Va., says the trouble with the concert business is that artists and their music are "too far" from the "common people."

"Sometimes," he says, "it only takes a few words of explanation to make all the difference in the world regarding the way a piece of music is received and enjoyed by the public." He continues:

"The marvelous difference in our students since the introduction of the appreciation of music into the curriculum leads me to suppose that if the public generally were better informed, concerts would be better supported, also new artists ought not to expect the fees of artists who have made their reputation and proved themselves box-office attractions."

"Some years back I had a community chorus, and this was a great means of disseminating interest in our concerts. When I appeared as soloist in Baltimore and Detroit, community choruses of from 400 to 500 voices attracted audiences numbering 4000 to 10,000 persons. I do not call myself a great artist, but I do believe that the community interest created by the large groups, such as sang my compositions, assured me a full house. When the community takes part, one is almost sure of a crowd."

Mr. Dett says that in twelve years he has cancelled only one contract. It is his rule never to sign a contract until funds are assured. One of the difficul-

ties experienced is that the community is never asked what kind of concerts it would like to hear.

"There is new territory to be developed right here," Mr. Dett declares, "but we can't afford it. There are not too many artists, but too many 'greatest' this, that and the other. Fees are too high; and many artists are not willing to accept percentages. Neither are there too many local managers if they would cooperate. For myself, I need help in professional methods of getting the crowd. An educational move to bring in more efficient methods would be most helpful. The concert course is preferable to the individual concert if it is well planned. Otherwise it does not matter."

"The only way to have music appreciated is to educate the people. Many stay away from high class concerts because they are afraid they will not understand, and consequently not enjoy the music."

High Fees Defended

Alfred Wiley, who manages concerts in Huntington, W. Va., says:

"While it is undoubtedly true that many artists receive, or ask, fees in excess of their earning power judged from the box-office standpoint, it is still true that from the standpoint of the artists' ability and the amount of investment they have made in their own

equipment, the fees asked are far from being an adequate return.

"Another angle presents itself in looking over the entire field. Musical culture has advanced to a point in some communities where appreciation of artists' concerts is so great that practically everything offered is sold out with little effort. In other communities, under apparently similar conditions and environment, it is next to impossible to drum up enough of an audience to pay house rent."

Pioneers Are Needed

"These things are self-apparent, but the reason is not so clear. We are forced to the sad conclusion that the sense of appreciation is much less highly developed in many American communities than it should be. Whenever we find a city that has reached the delightful condition in which all the people enthusiastically support a musical enterprise, we usually find a history of long hard work and sacrifice on the part of some individual or group of individuals who for many years stood unflinchingly behind the promotion of musical activities. This is the only present solution of the problem facing the music managers in the distribution of their wares."

"The foundation of music appreciation should be laid in the schools, where the rising generation may become imbued with a love of music. The coming generation, when it reaches maturity, will then be in a position to promote musical activities and will desire to hear and participate in music in its better forms."

"It seems that the present lack of musical appreciation in America is due to the neglect of musical culture in the minds of younger folks through this channel, and I do not believe that we can acquire a natural love for music until we have created a love for it in the growing hearts and minds of the younger Americans."

Opinions from Alabama

The situation in Birmingham, Ala., is outlined by Ferdinand Dunkley, MUSICAL AMERICA's correspondent in that city.

"The fact that Birmingham is a city of only a little more than 200,000 inhabitants, and that something like twenty-eight bookings were made last season for outside musical attractions, nearly all of which came through on schedule, speaks rather well for public interest in music. To the above list must also be added a short season of opera," says Mr. Dunkley.

"The local situation is usually handled by the Music Study Club and the All Star Concerts."

Mrs. George Houston Davis, first vice-president of the Music Study Club, says:

"Cooperation is needed among local managers. Booking by different local managers of practically the same kind of artists often results in competing events coming within a day or two of each other and the public being offered more than it can easily absorb. If these events had been set farther apart, each would have drawn larger audiences."

Clubs Face Problems

"I do not think there are more concerts than the country can absorb, if these are properly placed in regard to dates. Nor are there too many artists; but in many cases their fees are too high. This is particularly the case in regard to rising young artists of unquestioned talent who are not yet drawing cards from a box-office point of view. Even a club like ours, with its long associate membership list, has to depend considerably on the sale of single tickets, and \$900 is too much to pay an artist who proves to have only a box-office drawing capacity of \$60."

"Some booking-managers want the local club to take all the responsibility. If the fees were not so high, concerts in the larger cities would be more successful, and many clubs in the smaller towns would be glad to do more in presenting artists. Cooperation of the local press is excellent."

Mrs. Orlene A. Shipman, of the All Star Concerts conducted by her and Mrs. Richard F. Johnston for the last five years, says:

"I think when a booking manager comes to a town and finds the leading local managers fairly well 'booked up' he shouldn't insist upon placing his artists."

"There are more concerts than the country can absorb, and there are far too many artists. While their fees in some cases are moderate and acceptable to local managers, others are exorbitant."

"Cooperation of the local press is perfectly splendid, and I think music criticisms help the cause of music very much."

"My opinion so far as Birmingham is concerned is that there was too much music last season, and too many local managers. Two new auditoriums tried out for the first time proved unsatisfactory, and bad weather in some cases proved disastrous. I think there should be fewer concerts; fewer concert managers; more cooperation among musical people who are trying to do things for the musical benefit of their community: more 'pulling together,' with everybody helping the other fellow and not blocking the game; better prices from the concert managers on their artists, and fewer artists."

Loss Follows Concerts

Most recitals in Tuscaloosa, Ala., are given at a loss to the local manager, according to Maude Henderson Walker, All Artist Series, in that city. These conditions are due to overbooking, she says, not to bad judgment.

"The local manager is the under dog," she says. "The artist and the artist's manager must devise means to protect the pioneer manager. Most every community has some one anxious to do the work, but who is unable to because of finances."

Splendid cooperation is received from the booking managers, she adds, but believes that artists' fees are "entirely out of proportion. Local managers are doing the work and meeting deficits many times. The artist and manager must realize we can't go on this way forever."

An educational move to improve business methods among local managers would at least be acceptable, continues this manager. She gives the opinion that general business depression was largely responsible for a bad season, adding that advance subscription sales had fallen off. Radio has had no noticeable effect upon concert-going, she thinks; but the press has worked hand in hand with her, and criticisms help very much.

"Lack of education" is, in her mind, at the root of the general trouble.

Seeks Organization

John C. O'Connell, MUSICAL AMERICA's correspondent at Montgomery, Ala., would solve the problem by the "creation of local musical organizations which will work with each other, instead of against each other, and with officers who have the cause of music at heart."

Mr. O'Connell advocates "encouragement of church choir work under competent instructors, giving the foundation for a municipal or civic chorus which would give popular concerts appealing to all denominations—oratorios, light opera, etc." He also urges the "creation of orchestras in public schools—this work is being carried on here to some extent—recognition of talent and public help in obtaining instruments for school bands and orchestras."

"We have a lot of good material here for a symphony orchestra and I helped to organize one, but it went to pieces. There is too much musical selfishness in the average small town, and too much posing by mediocrity. We need some of the European system here which builds on a substantial foundation and gives every community its competent musical organization," he continues.

Mr. O'Connell goes on: "When by local organization a community, or the intellectual part of it, is familiar with the great composers and the best in music, the concert business will be on a more satisfactory basis. The general public is satisfied with mediocrity now, except the few in each community who have made some study of music and who look for the best. We ought to get fees down to a reasonable

[Continued on page 22]

ADVANCED PUPILS FOR PIANO LESSONS

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Albert Spalding Stays in England to Witness Shakespearean Festival



Albert Spalding, Violinist, "Snapped" in the Garden of Tiddington House, Stratford-on-Avon

Albert Spalding, violinist, is an ardent student of Shakespeare and has been staying at Stratford-on-Avon, England, in order to witness the Shakespearean Festival there.

Reengagements are the supreme test of an artist's popularity, and few artists can produce such an imposing list of reengagements as Mr. Spalding. A tabulation of these dates, which does not include any new engagements for the coming season, shows that Mr. Spalding has appeared thirty-six times with the New York Symphony and with the Chicago Symphony nineteen times. Other symphonic reengagements give these figures: Boston Symphony, nine; Philadelphia, five; Detroit, four; Minneapolis, four; St. Louis, six; Cincinnati, seven; San Francisco, six; Los Angeles, four, and the New York Philharmonic, six.

Altogether Mr. Spalding has made seventy-four appearances in New York, including recitals, twenty-four times in Boston, seven in Philadelphia, five in Baltimore, four in Washington, five in Pittsburgh, ten in Detroit, nine in Cincinnati, seven in Cleveland, seven in St. Louis, five in Dallas, eleven in Havana, nine in San Francisco, six in Los Angeles, four in Kansas City, nine in New Haven and eight in Buffalo.

Abroad Mr. Spalding has played four times with the London Symphony, twice with the Paris Colonne Orchestra, four times with the orchestra at the Paris Conservatoire, twice each with the Hallé, Bristol Symphony, Bournemouth Symphony, St. Petersburg Symphony, Milan Symphony and the Bordeaux Symphony. He has appeared four times with the Amsterdam Concertgebouw, three times with the Rome Symphony and four times with the Helsingfors Symphony.

In recital Mr. Spalding has appeared in London thirty-four times, twenty-seven times in Paris, fifteen in The Hague, eleven in Amsterdam, twelve in Rome, ten in Milan, fourteen in St. Petersburg, twelve in Helsingfors, eight in Florence, nine in Christiania, eight in Copenhagen, four in Alexandria, Egypt, six in Berlin, four in Warsaw, five in Hamburg, four in Stockholm and five in Manchester.

Jascha Heifetz Finds Mah-Jong Games Refreshing Amusement

Mah-jong is the king of indoor sports, according to Jascha Heifetz, who confesses that mah-jong games have filled many of his idle moments. Mr. Heifetz bought a mah-jong set in the course of his tour of the Orient last year, and says he has been playing the game ever since. On tour Mr. Heifetz played with his accompanist, his secretary and his valet. "We have staged some exciting battles," he relates. "These have been refreshing distractions after difficult violin concerts." The kind of mah-jong Mr. Heifetz plays is not the kind that is played in America, he says, but mah-jong as played by the Chinese.

Salmond to Visit Pacific Coast

Felix Salmond, the English 'cellist, who is spending the summer in Scituate, Mass., will make his first tour of the

Pacific Coast this fall. Mr. Salmond interrupted his vacation in July to play at a benefit concert in Portland, Me., but otherwise has spent his time playing golf and in preparation for his coming season's programs.

Mr. Salmond's tour of the Pacific Coast will be his first visit to California and the Canadian West. He will leave New York early in November and appear in the Los Angeles Auditorium series on Nov. 17. He will then start North, playing with the San Francisco Chamber Music Society in November. In December he will go to Vancouver and Victoria, B. C.

Tenor Spends Holiday in Italy Preparing for Next Season's Concerts



Allen McQuhae, Photographed in the Gardens of the Catacombs in Rome with His Little Son

Allen McQuhae, tenor, who has been spending the summer in Italy coaching with Lombardi, begins his season on Oct. 14 at Madison, Wis., when he will sing for the Mozart Club. Other important engagements follow in rapid succession. Mr. McQuhae will appear at Purdue University, Lafayette, Ind., on Oct. 16, and is to give his first Chicago recital of the season in Orchestra Hall on Oct. 20. On Oct. 24 he will appear in the Garden Scene from "Faust" with Mabel Garrison, soprano; Marion Telva, contralto, and Clarence Whitehill, baritone, in Birmingham, Ala.

Following this appearance Mr. McQuhae will begin his Pacific Coast tour, opening on Nov. 6 as soloist with the San Francisco Symphony. On Nov. 13 he will give a recital in the St. Francis Hotel, in a fashionable series of musicales which correspond to the Kinsolving Morning Musicales in Chicago at the Blackstone. Mr. McQuhae will finish his coast tour in Portland, Ore., singing before the Apollo Club. Besides these dates, he has a number of other engagements in the Far West, including reappearances in Helena and Butte, Mont.

On Nov. 25 Mr. McQuhae is scheduled to sing in San Antonio, Tex., and on Nov. 27 will give two recitals in Pine Bluffs, Ark. His season will also include a New York recital on Jan. 11 in Carnegie Hall.

Margaret Matzenauer Will Return for Central Maine Festival

Margaret Matzenauer, contralto of the Metropolitan Opera Company, will return from Europe earlier than previously announced, having changed her plans in order to sing at the Central Maine Music Festival, Lewiston, Me., on Oct. 9. This will be Mme. Matzenauer's first appearance of the 1924-1925 concert season.

Werrenrath Escapes Uninjured from Motor Car Accident

Reinald Werrenrath escaped uninjured from a motoring accident on the highway between Plattsburg and Dannemora last week. Mr. Werrenrath was driving his car near his camp in the Adirondacks when he was forced into a ditch, where his car overturned. The baritone was able to walk unassisted in getting help to tow the car to the highway again.

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NEW YORK, AUGUST 30, 1924

AN AMERICAN AT MONTE CARLO

JOHN ALDEN CARPENTER'S new ballet, announced for performance at Monte Carlo by Serge Diaghileff, deals with American life, we are told, in an attempt to "fix the sound of American activity, the sound of industry." It does not, Mr. Carpenter says, "go beneath the surface at all, but treats of what you can't escape, of what hits you right off the street."

We wonder, however, if any composition can be outwardly accurate without revealing an inner meaning. If, as Mr. Carpenter contends, "organized industry is the thing which is distinctive of America," then his ballet must show the propulsive spirit that lies underneath. When our American composers attain to greatness it will be because they offer to the world something which no other nation can give. We have been taught to seek in the folk-songs of the Negro and Indian races material upon which to base a national idiom; but these, characteristic of their peoples as they are, do not uncover the temperament of the American people as a whole. Neither can we depend upon jazz to make our position clear, because, to quote Mr. Carpenter, it lacks the spiritual attribute.

The time has not yet come when the universal music student can find in American compositions, by and large, some quality that stamps them unmistakably as belonging to our country. We have no trouble in recognizing German sentiment in the lieder of Schumann and Schubert, French sparkle and finesse in an opera by Massenet, or Italian virility in the songs of Verdi. We cannot always account for our conviction that a certain work is representative of a given nation; but the assurance,

subtly as it may be ingrained in our consciousness, remains.

On the other hand, much American music that we hear with pleasure, combined with pride in a native achievement, might have been brought to us from over the seas. Very likely our cosmopolitanism has contributed to this indefiniteness. Perhaps, too, we are still too young to have developed a unified voice. We can expect to hear this speaking more clearly when orchestras show a greater sympathy to the American composer and become mediums through which he can express himself with a degree of certainty now often denied him. Our literature has long been definite enough, and our music surely needs only encouragement to arrive at equal distinction.

Mr. Carpenter, in aiming to portray the "character of American work and American play" in his ballet, may blaze a trail leading to a new land. It has been impossible, he states, to escape jazz in the ballet, because jazz is the "first really spontaneous American musical expression;" but the jazz element appears to be incidental, not fundamental.

And even if this Carpenter ballet does not strike an especially characteristic note, we can rejoice that another American composer has successfully penetrated the European barrier. Never before has a Russian director of Mr. Diaghileff's eminence taken up an American work, and the production will mark the first entry of an American writer into the Monte Carlo Opera. For what composers like Mr. Carpenter promise to do, as well as for what they have done, we are grateful.

OPERATIC FOLK GO VISITING

ONE by one operatic heroes and heroines are invading the motion pictures. *Carmen* was among the first, *Zaza* and gods and goddesses of the Nibelungs have followed, and now *Louise* joins the brilliant throng.

Is it because they are tired of their old surroundings that these inhabitants of our operas have gone a-visiting? Or are they forced to enter a new field in response to an insistent, if unspoken, demand for their presence upon the screen? Does the impulse for this migration come from within, or is it something that pulls from without? In other words, who is to blame; or, to view the situation from another angle, to whom is due the praise?

If our acquaintances in the books and scores of opera were better psychologists we might witness some interesting revelations. But we have not much hope. Most of them are too absorbed in their love affairs, their vendettas and betrayals, to pay much attention to mental processes. True, *Marrico* confided in his foster mother the strange feeling that stayed his hand when he gave battle to his unknown brother; but the *Count di Luna* could only analyze his passion for *Leonora* as a tempest of the heart. We doubt if *Louise* was really concerned with the age-old problem of the conflict between youth and parenthood. The question of personal freedom was all that worried her. It was her ambition to become a social butterfly, not a social worker; and certainly *Carmen* was not a student of the human mind, direct as were her methods of exciting violent emotions.

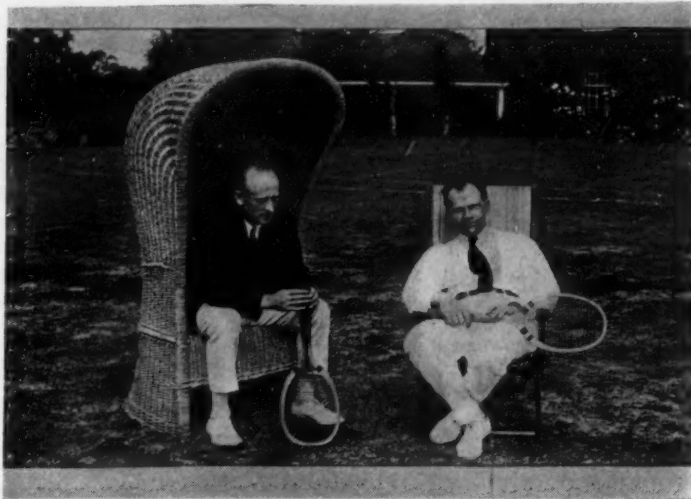
They entertain us perfectly, these men and women who spring, full-grown, from the brains of librettists and the hearts of composers, but they seldom explain. Perhaps they do not even know why they silently steal away from their accustomed places to stir us afresh with a mute appeal to our sensibilities.

But we should like to find out. And we wonder, now that they have begun to travel, where they will go next.

A MUSIC league which is to be called "civic" because every man, woman and child will be given a chance to contribute to its maintenance, has been organized in St. Louis, Mo. It is inclusive activity of this order, in place of the exclusive methods sometimes practised in the past, that helps America to become musical in the truest sense of the word.

MORE general education is urged by concert managers in the South as a means of correcting ills that have beset their business. Education is the answer to most of the questions that puzzle us. When we know enough about everything, we shall cease to be perplexed. When we are sufficiently educated, we may even stop wondering what some grand operas are about.

Personalities



Pianist and Manager Enjoy Tennis

Between concerts William Bachaus finds time to play a game of tennis with Lionel Powell, of the firm of Powell and Holt, his managers in England. Mr. Bachaus has been touring Europe in piano concerts which have brought him his usual meed of popular and artistic success; but even the strenuous business of many engagements does not prevent him from indulging in a favorite sport. In this picture, taken on the tennis court at Mr. Powell's country estate near London, Mr. Bachaus is seen at the right.

Gish—Lillian Gish has been invited by Gustav Charpentier to be the *Louise* in a screen adaptation of his opera of that name. Miss Gish, who sailed on the *Majestic* for Europe, replied that owing to her contract she could not accept. It was when Charpentier met Miss Gish in Paris that he "saw his music in her eyes" and decided she was the actress needed to make "*Louise*" effective as a motion picture.

St. Denis—When Ruth St. Denis and Ted Shawn, dancers, appeared at Portsmouth, N. H., recently, they were greeted by 108 girls who had been studying dancing. Miss St. Denis was so delighted with their skill that she invited them to join several ensembles which she and Mr. Shawn presented. After their engagement, both dancers visited Amelita Galli-Curci at her estate nearby. The shawl which Miss St. Denis uses in her Spanish dances was given her by the soprano.

Farnam—Lynnwood Farnam, organist of the Church of the Holy Communion, New York, possesses the gift of absolute pitch so surely that he can, if the fancy seizes him, produce some rather novel and humorous effects. One of these, reserved for intimate friends, is the performance of a simple melody in three keys simultaneously. Playing an air in one key with his right hand and in another with his left, Mr. Farnam will sing it in a third.

Battistini—Mattia Battistini, whose singing still delights the most captious critics, despite his three-score years and ten, has a unique method of testing the capabilities of young singers who apply to him for opinions as to their vocal prowess. "Let me see you breathe," says Mr. Battistini before allowing the applicant to sing a note. If the breathing is good, Mr. Battistini will hear the voice. If it is not, the student is immediately sent away.

Volpe—Following his recent appearance as guest conductor of the New York Philharmonic at the Lewisohn Stadium in New York, Arnold Volpe, who first conducted these concerts, received a photograph of Adolph Lewisohn, honorary chairman. In acknowledging this, Mr. Volpe said: "What the name Adolph Lewisohn has meant for the cause of good music for the people is so widely known and appreciated that I shall always consider it a great honor to have been associated in this great cause, so dear to us both."

Verne—Adela Verne's preparation for a concert career began when she was but a child. She relates that she used to give mimic piano recitals with her dolls propped up in chairs for an audience. She would walk gravely to the piano, bow to the dumb and stuffed assembly—and play. When the strain of performing without applause grew a trifle monotonous, the serious little artist pressed a good-natured cook into service in order that proper approbation of the performance might be expressed.

Rumford—Famous British singers decided to close their scores and pick up cricket bats for the sake of aiding the Gervase Elwes Fund for Musicians recently. Kennerly Rumford was chosen to captain the team advertised to meet the Dominion Artists' Club at Hampstead, an eleven which included such noted vocalists as Plunkett Greene, Hubert Eisdell and Arthur Cramer. Women singers also promised to help. Dame Clara Butt agreed to auction bats autographed by well-known cricketers, and Florence Austral, Rosina Buckman and Louise Dale were announced as hostesses at tea.

Mischa-Leon—Mischa-Leon, who will make a concert tour of the United States and Canada in the course of the coming season, is fond of tracing the musical influence which European countries have exerted upon each other. Of French, Russian and Scandinavian descent, Mr. Mischa-Leon has built up an enormous repertoire of representative tenor songs of various nations, and sings these in their original texts. He studied Grieg's music under the composer and has specialized in songs from Finland. A doctor of philosophy, Mr. Mischa-Leon has contributed numbers of articles on musical topics to British papers. His wife is Pauline Donald, a Canadian soprano.

Point and Counterpoint

By Cantus Firmus, Jr.

By Martian Wavelength

WHEN I read the stories about radio enthusiasts listening in on Mars last week, I was inclined to laugh a laugh fondly imagined to be sceptical, but the news about Vancouver catching some strange sounds rather shook me. True, I had caught some strange sounds by radio in the past, even the "low note ending in a 'zipp'" which excited the Vancouver fans, but, then, one never knows, does one?

On Saturday, the office astronomer informed me that Mars would be only 34,500,000 miles away that night. A mere bagatelle! From scepticism I passed to hope, and in spite of a long and arduous day, what with the Tigers and Yanks trying to tear one another to pieces, and an hour's strenuous gardening among the begonias in the window-boxes, I unlimbered the old neutro-heterodyne and began to listen in.

I spent a lively hour or two dodging bed-time stories and market reports from various stations, but nary a spark from Mars came my way. I began to weary of the business. I even began to doze. Then, just as I was thinking fondly of the downy couch, there came through the ether a startling whoop and a zipp. Tightening the ear-muffs I listened. It was unbelievable.

"Zipp-zipp-Mars Broadzipping Staship—whoop—whoop." Frantically I manipulated the thingummies, until the voice sounded clearly across the mere 34,500,000 miles. "—next item on the prog—whee!—will be performance of—whee-whee-zipp—at Marzoleum Opera House."

Confound the interference! I had missed the title, but this was just what I wanted to know. I had often wondered what sort of opera they were addicted to in Mars, and now revelation was imminent.

BUT the zipping and whooping, the whooping and wheeling became worse than ever, and by the time I had straightened things out the overture was over. Had I missed some marvelous creation by a Martian Stravorgsky? The answer came quickly and clearly: the opening chorus sung by healthy male voices—

We sail the ocean blue,
And our saucy ship's a beauty;
We're sober men and true,
And attentive to our duty.

It was a disappointment in a way, but a glorious one. Here was no music by a Martian composer, but something for which I had waited long years in

New York. Waited in vain, and now I was hearing the entrancing "Pinafore" from Mars. At least, I said to myself, as *Little Buttercup* finished the catalog of her wares, these Martians know what's good. And then *Ralph Rackstraw* sang

A maiden fair to see,
The pearl of minstrelsy,
A bud of blushing beauty.

His diction was perfect, his voice wonderful. Perhaps, I meditated, when transportation is improved, Morris Gest will bring the Martian Singers to New York. Then, at last, we shall have our Gilbert and Sullivan season.

Eagerly I waited for the advent of *Captain Corcoran*, and he came in due course. He had just made his well-known declaration to the effect that he was never known to quail at the fury of a gale, and was never, never sick at sea, when the ear-muffs were pulled rudely from my head.

"If you must sleep," said Amaryllis, "why don't you go to bed?" K. K.

Straight Goods from Paris

THE New York Stadium Concerts topped their season on June 3. Seventh continuous season. Success increasing each year: so much so that the great Stadium will soon not be big enough to hold the vast crowds, which now amount to ten or twelve thousand persons. Three conductors: Arthur Judson, Willem van Hoogstraten and Fritz Reiner. *Le Menestrel*

His Final Indorsement

THE great pianist was worried. He had to write an indorsement of the piano he happened to be using for the season, and he had written so many such testimonials that his stock of complimentary adjectives was exhausted. Finally inspiration came to him. He seized his pen and scrawled: "Your piano is the best I have ever indorsed."

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Those Upper Tones

Question Box Editor:

I am a tenor with a high voice and can sing High C easily if I sing loud, but when I attempt to sing high tones softly they go into falsetto. Is this right? J. M. T.

Macon, Ga., Aug. 23, 1924.

A perfectly trained tenor voice should be able to sing through its entire compass both soft and loud without falsetto. It is sometimes difficult to distinguish between falsetto tones and head tones in the male voice but a fair test is the ability to make a crescendo without a click in it. You can increase from a properly placed head tone into a chest tone without any click but you cannot do so from a falsetto.

The Sabot

Question Box Editor:

I recently read the term "sabot" in a book, spoken of as if it were a musical instrument. Can you tell me anything about it? I thought a sabot was a wooden shoe. V. D.

Fall River, Mass., Aug. 7, 1924.

It is a slang term for an indifferent violin.

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

A Book Wanted

Question Box Editor:

Can you tell me where I could procure a copy of Engel's "Music of the Most Ancient Nations"? The publishers tell me it is out of print. MRS. R. C. M.

Kendallville, Ind., Aug. 23, 1924.
A second-hand bookseller may aid you to get a copy. Perhaps some reader of the Question Box may have a copy which he is willing to dispose of.

Openings at the Metropolitan

Question Box Editor:

Would you be so kind as to publish the operas with which the Metropolitan has opened the various seasons since 1910? S. F.

New York City, Aug. 24, 1924.
1910, *Gluck's "Armide"*; 1911, "*Aida*"; 1912, "*Manon Lescaut*"; 1913, "*Gioconda*"; 1914, "*Ballo in Maschera*"; 1915, "*Samson and Delilah*"; 1916, "*Pearl Fishers*"; 1917, "*Aida*"; 1918, "*Samson and Delilah*"; 1919, "*Tosca*"; 1920, "*La Juive*"; 1921, "*Traviata*"; 1922, "*Tosca*"; 1923, "*Thais*."

Bar or Measure

Question Box Editor:

In music should one say "bar" or "measure"? Annapolis, Md., Aug. 24, 1924.

It depends on what you mean. A bar is a horizontal line which divides the staff into measures. "Bar" is familiarly though inaccurately used for "measure."

Thoroughbass

Question Box Editor:

What is meant by "thoroughbass"? W. E.

Flint, Mich., Aug. 22, 1924.

A bass in old music written throughout a piece with the harmonies indicated by figures. It is virtually the same as a "figured bass" except that the former was used for performance and the latter now merely as an exercise in harmony.

The Cipher

Question Box Editor:

What is meant by an organ "ciphering"? Z. Z. Z.

Cairo, Ill., Aug. 8, 1924.

A tone "ciphers" on an organ when it keeps on sounding although the key controlling it is not depressed.

Musical Fiction

Question Box Editor:

Please publish titles of a few works of fiction dealing with music. B. F.

Tacoma, Wash., Aug. 21, 1924.

Contemporary American Musicians

No. 342

Homer Samuels

HOMER SAMUELS, pianist, accompanist and composer, was born in Eau Claire, Wis., Jan. 15, 1889. His



Photo by Moffett
Homer Samuels

parents were of Welsh descent and excellent amateur musicians. Mr. Samuels had his first music lesson from his father on the pipe-organ, when a small child and played in church when only six years old. He attended public school in Eau Claire and later in Minneapolis, where his family moved in 1898. During his school years, Mr.

Samuels studied piano with Edith Tozer and harmony and composition with Charles F. Kelsey. On leaving school in 1909, he went to Berlin to continue his musical education, studying piano for four years with Carl Beecher. In 1913, Mr. Samuels was engaged in

Berlin by Carl Flesch for his first American tour and returned to this country in September of that year, playing for Mr. Flesch throughout the country. He was engaged for the following season but Mr. Flesch was compelled to remain in Germany on account of the war, and Mr. Samuels toured with Arrigo Serato instead, during the season of 1914-1915, and was re-engaged. Mr. Serato, however, was detained in Italy, also on account of the war, so Mr. Samuels toured the United States with Emmy Destinn during the season of 1915-1916 and went to Copenhagen in October of that year to begin a European tour with Mme. Destinn, but she was interned in Bohemia and he returned to the United States. In January, 1917, Mr. Samuels became accompanist for Mme. Galli-Curci on her first concert tour and has played her accompaniments at every concert given by her since that time. He married Mme. Galli-Curci in Minneapolis on Jan. 15, 1921. Mr. Samuels' compositions include about a dozen songs published by Boosey, Ricordi and Carl Fischer. He has also written a number of pieces for piano and several for flute and piano which are still in manuscript.

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DES MOINES SINGERS GIVE CADMAN OPERA

Raymond N. Carr Leads First
Performance of "Shanewis"
in Iowa Capital

DES MOINES, IOWA, Aug. 23.—"Shanewis," by Charles Wakefield Cadman, was heard in Des Moines for the first time recently. A cast of talented young singers of Des Moines University, under the capable direction of Dean Raymond N. Carr of the conservatory, gave the production a full stage setting, supported by an orchestra of well-known professional players. The intricacies of the score were handled in an able manner. Grand opera by local talent is indeed a rarity, and this colorful work commended itself to local music-lovers.

Helen E. Riden brought to the title rôle a pleasing mezzo-soprano voice and, with costume and action well suited to the part of the Indian singer, was the star of the cast. Her singing of the "Song of the Robin Woman" was one of the outstanding moments of the performance. Paul M. Ray deserves credit for his fine acting and singing in the part of Philip Harjo. Arthur W. Tornquist handled the difficult tenor rôle of Lionel Rhodes with a voice of pleasing quality and ample volume. Hazel Capps was delightful as Amy Everton, and Ruth Garber, as Mrs. Everton, sang with even more than her usual ability.

The staging was simple, the action adequate, and the orchestra was exceptionally well balanced and under good control.

Herbert A. Harvey Is Acting Dean of
Simpson College Conservatory

INDIANOLA, IOWA, Aug. 23.—Announcement has just been made that Herbert A. Harvey, for thirteen years head of the violin department and conductor of the orchestra at Simpson College, has been chosen acting dean of the Conservatory to succeed the late Frank E. Barrows. The announcement was authorized by President Hillman of the College. At the same time it was announced that George W. Weiler, head of the piano department of the Fargo Conservatory in Fargo, N. D., will teach piano. Mr. Harvey was graduated in 1911 from the Adolph Hahn School in Cincinnati. He studied theory and orchestration under Louis Victor Saar at

Cincinnati College of Music, and later he studied composition under Mr. Saar. He received his instruction in orchestral instruments under Hermann Braun and played one season with the Cincinnati Symphony. Mr. Weiler won graduate and post graduate honors at the American Conservatory. He also studied for two years under Josef Lhevinne and Rudolph Ganz in Berlin. After teaching for two years in the American Conservatory, he was a member of the music faculty in Polytechnic Institute, Fort Worth, Tex., for two years. For five successive years his pupils won the State Federation of Women's Clubs contest in North Dakota and the divisional contest for two years. This year one of his pupils won the Scharwenka scholarship in the Chicago Musical College. Mr. and Mrs. Weiler will arrive in Indianola on Sept. 1. Mrs. Weiler is also an accomplished pianist. She studied under the same instructors as her husband.

G. SMEDAL.

Flonzaley Quartet Rehearses New
Programs in Switzerland Retreat

The Flonzaley Quartet is now in Switzerland, near the estate of André de Coppet, "Flonzaley," from which the ensemble took its name. The quartet is working hard on its repertoire for next season and will play in Bern, Zurich, Lausanne, Montreux, Fribourg, Yverdon and other cities of Switzerland, before returning to America to begin its twenty-first season in the latter part of October. Nearly 100 concerts have already been booked by Loudon Charlton, including a seventh visit to the Pacific Coast.

Dusolina Giannini to Sing in Cuba

Dusolina Giannini, soprano, was scheduled to return to New York from her European tour on Aug. 27. Following a few days' rest at her home near Atlantic City, she will make several new records for the Victor Talking Machine Company, and begin preparations for an unusually active season, which will begin early in October. Among her most recent bookings are three concerts in Havana, under the auspices of the Sociedad Pro-Arte Musical, next April.

Guy Maier and Lee Pattison will be joined by Arthur Shattuck for a three-piano recital in Aeolian Hall on March 2. They will present an interesting program with the accompaniment of a small orchestra.

American Music Is Changing Attitude of British Educators, Says Publisher

W. L. Coghill, of the John
Church Co., Reports Deep
Interest in American Works

AMERICAN music has had difficulty in making an impression in England. In the past, cheap ballads were shipped there in great quantities but the more representative works remained unknown. Since the outlook in music circles has become more international, publishers and artists have introduced American music to England. At first it was regarded disdainfully, but now it is beginning to make its way.

W. L. Coghill, of the John Church Co., music publishers, who has just returned from a complete tour of the British Isles, feels that the influence of American music is becoming a factor in English musical life.

"Just a few years ago," he says "England, with a wholesale gesture, condemned American works as 'potboilers.' Two years ago when I was there they began to ask questions about it, and this year I discovered that they were not only interested in it but ready to buy it. The change is very gratifying to us who desire to further the cause of American music, but we did not bring it about. It is due, I think, for the most part to the artists who went back from America with stories of the progress being made here.

"Some of them played American music in their concerts abroad, but not enough to influence public opinion. It was a matter of unconscious propaganda. In every place where artists gathered there was talk of America. They exchanged experiences and impressions. Sooner or later they began to talk of American music. They had expected only to hear mediocre music in America. They had, it is true, heard lots of bad music, for we have our potboilers like any other country, but they had also heard some surprisingly good and original work. When they got back they began to talk about it. The word spread. People began to question their earlier judgment. Perhaps, they said, there is something in this American music after all."

A great part of the interest aroused was in educational works accepted as standard text-books in America but abso-

lutely unknown in England. There was a demand for new teaching material in the schools and studios, works with a fresh outlook and new methods. The teachers and music dealers discovered that there were American pedagogical works which were as good as, and often better than, the English, French and German books they were using; and since England is no exception to the rule that a country regards imported work as better than the native, there arose a demand for American music. It was a spontaneous request and it came from all classes. Sir Landon Ronald, director of the Guildhall School of Music, was interested in the American works and so was the little music teacher in Manchester or Birmingham.

A new field for American music, artistic as well as educational, has opened up. America now, Mr. Coghill says, can develop it or close it entirely. "If we send representative works of the highest order," he declares, "we will develop the English demand for our music and perhaps create for it an international reputation. If, on the other hand, we send over a lot of popular ballads and best-sellers, England is going to return to the conviction that American music is simply one pot-boiler after another. A great many pieces of American music are selling by thousands of copies over here, pieces which I would do my best to keep out of England. And then there are others, representative works, with practically no sale here, which I would ship to the English dealers. As a matter of fact, I am shipping them.

"Our mistake in the past," Mr. Coghill says, "was that we sent over songs and ballads for little Mary behind the shop counter and expected to work up to Sir Alexander Mackenzie. Now we know that if we can interest Sir Alexander Mackenzie and the other men who dominate English musical education, we can eventually educate little Mary up to appreciating our music. We must work from the top down, not from the bottom up, and that is what we are trying to do. Just now there is a big demand, not only in the cities but in the smaller centers of the north of England, of Scotland, Ireland and Wales, for new educational works. We are sending American music over to fill it."

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Generals Take Back Seat in Germany as Musicians Are Starred in the News

WHEN in the good old times the German society reporter chronicled the whereabouts of celebrities, he invariably accorded most of his space to the major-lieutenant or to brigadier-generals. Nowadays he is apt to bestow prominence upon commanders of musical forces.

Thus, writing from St. Moritz, Jacques Mayer says that no fewer than six such German generals are enjoying their vacation in the Engadin. In Sils-Maria, General (Musikdirektor) Pollak of the Hamburg Opera occupies a villa and a near neighbor is Otto Klemperer, who is about to move from Cologne to Weisbaden. Karl Alwin of Vienna, husband of Elisabeth Schumann and a conductor, dwells in the same delightful town.

In St. Moritz, Wilhelm Fürtwangler is putting the finishing touches to an elaborate symphony. There also resides Franz Schalk who, under Maurice Grau, conducted Wagnerian opera at the Metropolitan in New York. He is co-director with Richard Strauss of the Vienna Staatsoper.

Bruno Walter makes his summer home at Pontresina, with his charming wife and their two very pretty daughters, one of whom is soon to make her debut on the concert stage. There likewise is Werner Wolff of Hamburg with

his wife, the dramatic soprano, Emmy Land.

General (Musikdirektor) Gustav Brecker is at the Kurhaus in St. Moritz. The sixth and last of these "generals" is Felix Lederer, who defends German art in Gaarbrücken.

Ernst Mehlich of Breslau, and Fritz Wetzelsberger of Dusseldorf, complete the list of orchestral potentates.

Among the artists, one must not forget Frieda Hempel, who with her husband W. B. Kahn, is a guest at the forest home of Sils Maria, which delectable resort, is also the vacation dwelling place of Gabriele Englerth, Munich's excellent "hochdramatische."

Musical officers who rank almost equally with generals are manager and Regisseur Sachse of Hamburg, and his colleague of Frankfurt, Dr. Lothar Wallerstein.

At present Switzerland appears to harbor only one prominent composer, E. R. von Reznicek, none of whose operas have ever crossed the Atlantic. The eminent critic, Dr. Leopold Schmidt of the Berlin Tageblatt, is also there.

A worthy representative of the orchestra is Professor Wollgandt, concertmaster of the Leipzig Gewandhaus and son-in-law of Artur Nikisch. A member of his household is his sister-in-law, the Dresden soprano, Grete Merrem-Nikisch.

An annual visitor to the Engadin is Norbert Salter, German representative of the Metropolitan Opera House.

at "The Reservation," Mattapoisett, Mass.

Edith Noyes Greene, composer and president of the Music Lovers' Club, is on a motor trip to the Pacific Coast. Accompanied by Roy Greene, her husband, Mme. Greene covered 4000 miles and camped twenty-five times in fifteen states. She has stood the trip well and advises all music weary people to try a similar experience.

Emma Roberts, contralto, is spending a few weeks in Cleveland, Ohio.

W. J. P.

Oliver Stewart Sings in Boston

BOSTON, Aug. 23.—Oliver Stewart, tenor, was heard in a radio program from station WBZ recently. Mr. Stewart sang three groups of songs, including numbers by Weckerlin, Giordano, Watts, Russell, Axt and others. On Aug. 24 Mr. Stewart was soloist at a special service at the East Baptist Church in Lynn, Mass.

Mme. Sembrich Gives Musicale at Lake George

LAKE GEORGE, N. Y., Aug. 24.—Mme. Marcella Sembrich gave a musicale-tea for a large number of her friends at her summer home, Bay View, at Bolton Landing. The program was given by a

group of Mme. Sembrich's pupils. Among them were May Korb of Newark, Edith Piper of St. Louis, Clara Elena Sanchez of Mexico City, vocalists, and Dagmar de Corval Rybner, composer and pianist.

NEW TEACHERS JOIN CONSERVATORY STAFF

Richard Burgin Heads List of New Faculty Members at Boston School

By W. J. Parker

BOSTON, Aug. 22.—Several additions to the faculty of the New England Conservatory are announced for the school year 1924-1925, which will begin on Sept. 18.

Of especial interest is the accession to the Conservatory's violin department of Richard Burgin, concertmaster of the Boston Symphony since 1920. Mr. Burgin was born in Warsaw, in 1892. As a young boy, he studied with Joachim in Berlin and later, with Leopold Auer in St. Petersburg. His first public appearance was made with the Warsaw Philharmonic Society in 1903. In 1907 he came to this country where he spent a year and a half, playing on various occasions in New York and elsewhere.

Mr. Burgin returned to Europe, where he appeared as soloist in many cities. He has been concertmaster of the Petrograd Symphony, the Helsingfors Symphony, the Christiania Philharmonic Society and the Stockholm Concert Society. He played Sibelius's Violin Concerto in Stockholm, Gothenburg and Christiania under the composer's personal supervision. In Sweden and Norway during the war, he was Leopold Auer's assistant teacher. In Christiania he led a string quartet and in Stockholm he formed the Burgin Quartet, which toured Scandinavia and Finland. In the autumn of 1920 he came to Boston as concertmaster of the Symphony.

Myron H. Whitney has joined the pianoforte department. He is a son of William L. Whitney of the voice faculty and bears the name of his distinguished grandfather.

Minot A. Beale, concertmaster of the Conservatory Orchestra, has been made a member of the violin faculty. He was graduated from the Conservatory in 1922, and has had wide orchestral experience, both in the school and elsewhere.

In the department of wind and percussion instruments, Carl Ludwig will teach the tympani. He is a member of the Boston Symphony.

Alice M. Whitehouse, a Conservatory graduate, who for several years has been a junior teacher of solfeggio, is promoted to faculty membership.

The French language, conversation and literature will be taught by Mlle. Lucienne Foubert, who has previously taught at several schools of greater Boston.

Dr. Francis L. Strickland will give, for the first time at the Conservatory, courses in educational psychology and the principles of education. He is a member of the department of education at Boston University.

The attendance at the Conservatory last season reached the unprecedented total of 3596. A notable feature, as in several recent years, was the large enrollment from foreign countries and the insular dependencies of the United States. Students in 1923-24 came from Albania, Armenia, Bermuda, British North America, British West Indies, Brazil, Bulgaria, China, Colombia, Denmark, England, Greece, Hawaii, India, Ireland, Japan, Korea, New Zealand, Norway, Panama, Philippine Islands, Porto Rico, Portugal, Russia, Sweden and Turkey. Of the American states Massachusetts, of course, led in attendance, contributing 2902 students. From Maine came seventy-six, New Hampshire, fifty-three; Vermont, twenty-three; Rhode Island, thirty-nine, and Connecticut, twenty-four.

ANNOUNCES TWELVE VOICE SCHOLARSHIPS

Sioux City Firm to Make Awards to Untrained Iowa Singers

By George Smedal

SIoux CITY, IOWA, Aug. 24.—The third annual vocal competition, sponsored by the Schmoller and Mueller Piano Company here, will be held Sept. 3, 4 and 5. Twelve scholarships are offered free of charge to the best untrained voices in the Sioux City trade territory.

Six scholarships will be awarded this year to women and six to men. The only restrictions are that the applicants must have had no voice training. The contestants will select their own songs and may also bring their own accompanists.

The scholarships will be given in the following Sioux City schools and studios: Morningside College, Fleetwood Studios, Sioux City School of Music, May Wall Borman Studio, Fay Hanchette Studio and Lillian June Ellis Studio.

"Owing to the success of our previous contests and the appreciation of all interested in voice," said Mayme Zechmann, manager of the firm, "we have made preparations to make this contest the largest ever held in this part of the United States. We know that thousands of beautiful voices have been lost to the world for lack of training and it is our sincere desire to assist this community in bringing forth its talent and we expect to make these contests annual affairs. In our previous contests we have had from 150 to 200 applicants, but this year, due to the fact that we are awarding twelve scholarships, we expect to have a great many more take part."

"We have had many favorable comments in regard to the way we have conducted these contests in the past and for the excellent opportunities afforded those who wish to take up the study of voice. Many of the country's best vocal artists have gained their education from free scholarships, won in contests similar to the one we conduct each year."

Bonci to Coach Singers on Farewell Tour of the United States

Allessandro Bonci, who will make his farewell tour of the United States next season, has been engaged for a series of twenty concerts. He will devote a large share of his time while in this country to coaching advanced students in the art of singing.

Boston Activities

Boston, Aug. 23, 1924.

Frederick Lamb, teacher of voice, closed this week his summer classes at Ogunquit, Me., where he enjoyed a successful season. Ernest Lamoureux, baritone, and Aurora Charron, soprano, were each acclaimed in a recital by a discriminating audience of summer residents at Ogunquit. Mr. Lamb will open his studios in the Huntington Chambers early in September.

Caroline Hudson Alexander, soprano, has just been engaged through the office of her manager, Wendell H. Luce, to sing in two performances of "Messiah" with the Handel and Haydn Society. Emil Molenhauer, conductor, on Dec. 21 and 22, in Symphony Hall.

Harriot Eudora Barrows, teacher of voice, is spending the remainder of the summer at Boothbay Harbor, Me. Miss Barrows will open her local studios about the middle of September.

Gladys de Almeida, soprano pupil of Henrietta Hascall, is spending the summer with her cousin Mercedes Pitta, pianist and pupil of Heinrich Gebhard,

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Czechoslovakia: Cradle of Great Musicians

Careers of Three Outstanding Figures Reviewed — Folk-Songs Still Alive—Some Melodies in "Bartered Bride" Better Known Than National Airs—Dvorak's Interest in American Music—Fibich Advanced the Art-Work of His Country

By DR. J. KRAUS

BEETHOVEN, when staying in Mariánské Lázně, the famous Czechoslovakian spa, one day visited a little Czech village in the Ore Mountains. While walking through it he was surprised to hear his famous quintet played by simple village musicians, playing not for gain but solely for their own pleasure.

This incident is related in Beethoven's memoirs and serves to show how greatly classical music is admired even by simple folk in Czechoslovakia, a country where, as the saying goes, every child is born with a violin in his hand.

Another example will show what a significant part is played by music in Czechoslovakian cultural life. A law recently passed by Parliament provides that every town with a population exceeding 10,000 must establish a library of musical works for public use. The index of these works, published recently by the Czechoslovakian Ministry for Education, reveals that the greater part are classical compositions of both foreign and home origin. To this care for musical education we may add the people's great musical gift and their vivid musical invention, which found its best expression in the Czech folk-song, for unlike other nations, the folk-song in Czechoslovakia is still alive.

Such is the atmosphere in which modern Czechoslovakian music and its interpreters are born. There are few lovers of music who do not know of the Bohemian Quartet, the Moravian and Prague Teachers' Choir, Ottakar Sevcik, violin virtuosi like Jan Kubelik, Franz Ondricek, Jaroslav Kocian, and singers like Carl Burrian, Leo Slezak and Emmy Destinn. The same conditions lay at the root of the Czechoslovakian modern music represented by Bedrich Smetana, Antonin Dvorak and Zdenko Fibich. In the same atmosphere modern Czechoslovakian music, which is still little known in the world notwithstanding its new ideas and promises for the future, is developing.

The First Migration

Czechoslovakia may boast of having many prominent composers in every stage of its cultural development. In the Middle Ages it produced a variety of magnificent choral and religious music. It was only after the Battle of



THE THREE GREATEST CZECH COMPOSERS

Antonin Dvorak, Whose Father Wished Him to Become a Butcher, but Who Rose to Heights Only Passed by One Other Musician in His Country; Bedrich Smetana, Greatest of All Czech Composers, the Centenary of Whose Birth Is Being Widely Celebrated; Zdenko Fibich, Who Introduced New Elements Into the Music of His Fatherland

the White Mountain, which was followed by the introduction of the Catholic Reformation, that Czech music vegetated, its chief representatives having denationalized themselves by force of circumstances and migrated abroad. But few people beyond the frontiers of Czechoslovakia are aware that the composer Venatorini, known by his operas and oratorios, or the celebrated pianists Johann Dussek and George Benda, the creator of modern melodrama, or de Stamitz, founder of the school of Mannheim which was the cradle of Haydn's and Viennese masters' musical art, were Czechs.

Prague, the capital of Czechoslovakia, was an important center of European musical life in the Eighteenth Century. Here Mozart, unrecognized by his own people, was enthusiastically received. Here also his "Don Juan" was performed for the first time, while fifty years later Berlioz found a triumphal reception. This was at a time when the Czechs did not have any modern music of their own. But the man who was to create it was already born and was preparing himself for this task.

He was Bedrich Smetana. In his early youth Smetana displayed remarkable musical talent. His piano playing when he was five years old astonished his listeners. After having graduated from several musical schools and after a number of years of activity in Prague, he went abroad and lived for some time in Göteborg, Sweden, conducting an orchestra. During this period of his life Smetana wrote several piano compositions as well as symphonic poems and symphonies which disclosed a strong influence of Liszt's romanticism. Even in these early works his artistic personality made itself felt.

The influence of Liszt's international romanticism upon Smetana did not last long, however. When he returned from Göteborg to Prague, the Czech national renaissance began, and Smetana fell into unison with this elemental force entraining the whole Czech cultural life. This powerful stream landed him upon the shore of glory where he stands today,

the inspired Tyrtæus of the Czech national resurrection of the last century.

Smetana's Early Opera

During the first years of his stay in Prague Smetana composed his first opera, the "Brandenburgs in Bohemia." Original in expression as it is and rich in musical thoughts, this work has never attained the fame of his second opera, the "Bartered Bride." This peasant idyll, naïve and fine, yet extraordinarily passionate, became the most popular musical work in Czechoslovakia. Certain of its melodies are better known than some of the Czech folk-songs. In this great work the soul of the Czechoslovak people found expression, and it is interesting to note by what means this aim was attained. Smetana did not use the old folk-songs but, on the contrary, created new folk-songs which have no analogy with the former. This explains the immense popularity of the "Bartered Bride." Since its first performance fifty years ago it has been repeated seven hundred times by the National Theater in Prague alone, and is still admired, still triumphantly dominating the Czech musical scene.

Smetana's two subsequent operas, "Dalibor" and "Libusha," are based on Czech legendary tales. Their music is heroic, pathetic and grandiose without having the usual touch of cold and superior majestic greatness confronting us in many historic operas. The scores are seductive and enchanting; they do not dazzle you with their sublimity, but inspire hope and give consolation and comfort. There is in this respect but one work of Smetana's equal to these—the cycle of six symphonies called "My Fatherland." These compositions, however, are so well known in America that it would be superfluous to dwell upon their musical qualities.

Having enumerated these works of Smetana's, we come to the year 1874, which became fateful to his life. The most terrible misfortune which can ever meet a composer occurred: Smetana became deaf. Retiring to a village hidden in the vast forests of Bohemia, sur-

rounded by that tantalizing silence of deafness and suffering from steadily increasing nervous attacks, he nevertheless worked heroically and relentlessly until death liberated his tortured body and soul. It is strange to note that it was in the course of his suffering that the gay and optimistic character of his genius was revealed. A smiling blue sky is vaulted above the happy rhythms of the "Kiss," and a sort of optimistic energy enlivens the "Mystery"—the two compositions in which he attained the climax of his musical creation. For the third opera, "Two Widows," the text of a French comedy was taken, a drawing-room opera resulted, characterized by an exquisite delicacy.

An idea of the real character of Smetana's music may be obtained from his numerous compositions for the piano, among which the Czech national dances take first place, as well as from his chamber music, especially the famous quartet "From My Life" where, by moving accents, the life and, but very discreetly, the suffering of the artist are narrated.

Impartial foreign criticism ranks Smetana among the greatest composers of his day. By the power of his thought, by his fine and ingenious instrumentation and by the beauty of his work, he greatly surpasses even Liszt, his early model. It is by these qualities, as well as by his gallant fight against fate, that he has endeared himself to the Czechoslovakian people, who recognize in his work the incarnation of their national soul.

Dvorak's Career

Antonin Dvorak, born in 1841, is the second greatest Czechoslovakian composer. It is interesting to follow the life of this natural musical genius who, by his father's will, was predestined to become a butcher and who closed his life as one of the best-known Slavonic composers, having gained a reputation such as he had never dreamed of. Regardless of his initial struggles, his life

[Continued on page 27]

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[Continued from page 13]

basis also. The high cost cuts out many a small community which would know more of good music if they had the chance to hear it—the college towns, for instance. There are angles to the business with which I am not familiar, and I do not claim authority; but I have endeavored to put down here what ails this particular community of Alabama."

The trouble with the concert business in general is outlined by this writer as "mainly the indisposition of the average American household in this day to patronize the higher class music, while they spend good money on cheap and tawdry musical attractions; in a word, they need to be educated."

Course Draws Public

To some extent there is a lack of public interest in his district, Mr. O'Connell states. The high-class concert course has a list of steady patrons, but patrons of the single concert have fallen off twenty-five per cent. Montgomery has not been oversold in any of its five concert seasons. There are six or seven concerts in a course, with occasional extras, and these are not considered too many for the country to absorb.

There is no new territory to develop in that part of Alabama, according to Mr. O'Connell. "The Montgomery course draws its patrons from five or six towns within a radius of fifty or sixty miles," he says.

He does not feel that there are too many artists. "The women conducting the concert course here appear to have struck it about right in the number they bring to Montgomery," he states. "About fees: With both local managers and many patrons there is a feeling that fees are too high, and that if artists and booking managers would take less, enabling lower costs to patrons, they could have more concerts and more people to attend. There are not too many local managers here and their methods are businesslike. They know the technic of advertising."

"Clubs used to book concerts before three women undertook a regular con-

cert course in Montgomery, and the arrangement was never satisfactory for artists or the public.

"We have found the concert course preferable to individual concerts largely for this reason: that the course can sell sufficient season tickets to provide the guarantees artists and booking managers require, and to maintain the interest of a certain number of patrons year after year, establishing what might be called a 'good-will' for the business."

"The Montgomery situation largely resembles a civic course and has been

Acoustics and the Music of the Future

[Continued from page 9]

the future would be advantageously served by the establishment in some American university of an adequate school for the training of composers and conductors. What would it cost? A million dollars would probably furnish an adequate endowment. The annual budget should provide for the support of about eight professors at, say, \$5,000 each, a half-dozen Fellows at \$1,000 and a dozen scholars at \$250 each. The instruction in languages, mathematics and physics would be given in other departments of the university. The material equipment should include a building, sufficient musical instruments and an acoustics laboratory.

Acoustics, the Master Key

And this leads to the consideration of the subject of acoustics. It is hardly too much to say that the music of the future lies buried in the acoustics laboratory. Of all the departments of physics the subject of sound has always been the ugly duckling. Mechanics, electricity and heat have been assiduously cultivated in our schools of engineering because these have been profitable subjects of study. Light and sound, because they have not been capable of direct coinage into dollars and cents, have been left pretty severely alone.

Within the last generation two concerns in one New York city have found it worth while to conduct research in the subject of light. And for about the same length of time the American Bell Telephone Company and the talking machine companies have investigated certain very limited fields of sound. It still remains true, however, that competent physicists have astonishingly little acquaintance with the subject of sound, and these now living who have made sound their specialty is so small they could all be counted on the fingers of one hand. There simply is no considerable amount of acoustical knowledge.

It is quite doubtful whether there are a half-dozen persons in the world able to explain so common an acoustical phenomenon as that of whistling with the lips. It is almost impossible to read a page on acoustical subjects in so eminent an authority as the Encyclopedia Britannica without gathering a handful of errors due to unadulterated ignorance. But, small as their knowledge is, the physicists know a hundred times as much about acoustics as the teachers and writers of harmony, or as the manufacturers of musical instruments, exclusive of talking machines. And it is to teachers and writers of harmony and to manufacturers of musical instruments that acoustics has the most to give.

Music's Supreme Mission

The resources of harmony have, in all probability, hardly been scratched as yet. As illustrations that can be appreciated without any knowledge of acoustics, harmonists know that open and close harmony produce different effects on the ear; that a chord does not sound equally well on different parts of the keyboard; that a chord which is good on one set of instruments is not good on another; that some instruments, and some voices, "blend" and some do not. But they do not understand why any of these things are so.

That they could not utilize these and a multitude of similar facts to better advantage if they understood the reasons for them can be maintained only on the

found satisfactory. The city gives a large auditorium free for concerts. We did not experience a bad season here, so far as I can learn; but attendance has fallen off, so that promoters have made no money.

"I am not prepared to say that radio has caused loss of patronage to the concert course, as the artists heard in that course are not heard over the radio. Auburn College brought the Minneapolis Symphony to their town and many people are reported to have remained away in the expectation they could hear the orchestra over the radio at the college. In this they were disappointed, as the orchestra would not permit broadcasting of the program."

"Every cooperation is given by the local press. Concert promoters say that musical criticism helps patronage."

theory that a blind man can shoot as many squirrels as a person with two good eyes, possessing a familiarity with all the squirrel's traits and habits. The power of harmonists to appeal to our musical sensibilities would be multiplied many fold within a generation or so of zealous study of acoustics.

The manufacturers of musical instruments would benefit equally by the study of acoustics. But considerations of space forbid the treatment of this subject in this article.

Is the establishment of such a school worth while? The writer believes it is. He believes that music furnishes the most exquisite harmless enjoyment experienced by mankind; that it is the most powerful regenerative force known to humanity; that where music goes unhappiness and crime cannot remain; that the music of the future will develop beauties as yet undreamed of; and that whoever improves the music of the world puts mankind in his debt so deeply that he can never be repaid.

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New Teachers Join Teaching Staff of Combs Conservatory in Philadelphia

PHILADELPHIA, Aug. 23.—Two new teachers have been added to the faculty of the Combs Conservatory for the coming season. Vincent Jones, who has taught both in New York and in this city, and was for several summers a member of the staff of the West Chester Session for the training of supervisors, will teach applied harmony. Bertha Wingert, who has also been on the teaching staff at the West Chester Session for several years, will be director of the department for training supervisors.

ALABAMA SCHOOL TO OFFER SCHOLARSHIP

Plans Outlined to Increase Scope of Summer Session in Andalusia

ANDALUSIA, ALA., Aug. 23.—The department of organ, to be conducted in the new Methodist Church on an organ which is to be installed next winter at an approximate cost of \$10,000, will be in charge of William Meldrum, who will study next winter in Paris. A scholarship will be awarded in this department.

Six scholarships were given by various individuals and clubs this season and four were offered by the faculty in their various departments, making a total of ten scholarships for the term. One scholarship has already been offered by Mrs. A. S. Douglas of Opp, Ala., for next season. The faculty scholarships are awarded competitively at the opening of each session.

Members of the faculty appeared this year in recitals in Troy, Ala., Brewton, Ala., and Evergreen, Ala., before large audiences.

Each member of the faculty has offered a scholarship for the winter at the instance of the Alabama Federation of Music Clubs. Mr. Pendleton and Mr. Ideler will grant theirs in New York, and Mr. Meldrum and Mr. Anderson will offer theirs in Paris, where they will study during the winter, sailing from New York on Sept. 7.

Andalusia's summer music school closed its fourth session recently, following a full week of pupil and faculty recitals. Weekly recitals in which Dwight Anderson, director; William Meldrum, pianist; Edwin Ideler, violinist and Lewis Pendleton, vocalist, all of New York, took part, were enjoyed throughout the term, which began on June 16. The two pupils' recitals, and the piano recital given by Blanche Laughlin and Frieda Wichmann, both pupils of William Meldrum, were added features of commencement week.

The enrollment this year numbered 103 students, with five States and the Dominion of Canada represented, showing a marked increase over last year. With the addition of classes in organ and the proposed addition of a department of instruction in public school music next summer, indications point to a greatly increased enrollment next year.

Aside from the private lessons in piano, voice and violin classes in sight-singing, elementary and advanced harmony, counterpoint and normal training were well attended.

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PANTOMIMES DRAW CINCINNATI CROWDS

Alberti Productions Follow Opera at Zoo—Reiner Returns from East

By Philip Werthner

CINCINNATI, Aug. 23.—The opera season at the Zoo is over and in its place has come the Alberti Pantomimes, danced to music of Liszt, David, Herbert, Tchaikovsky and other composers not so well known. The performances are well attended and are well given.

The opera productions were well patronized by the public and were maintained at a high level of excellence. The soloists were good and the orchestra of forty players, under Ralph Lyford and his assistant, put forth a magnificent effort to give music-lovers the best possible for the money. If the management could, in some way, obviate the long intermission of three-quarters of an hour, when the patrons are supposed to go to see the ice skating, the opera would not be robbed of its continuity, as often happens.

Fritz Reiner, conductor of the Cincinnati Symphony, has returned to Cincinnati from New York, where he was guest conductor of the New York Philharmonic at the Stadium Concerts. He and Mrs. Reiner stopped a few days en route at Murray Bay for a visit with Mr. and Mrs. Charles P. Taft. Mr. Reiner has some new ideas for the orchestra and Cincinnati is looking forward to a fine season.

Marguerite Liszniewska, pianist and a member of the faculty of Cincinnati Conservatory, is now in California, and has been engaged to appear with the orchestra under Alfred Hertz at the Hollywood Bowl.

Edwin Ideler, violinist, who is a graduate of the Conservatory, will visit in Cincinnati, en route to New York, where he will begin his duties as a teacher in the Mannes Music School.

Helen J. Uppermann, a pupil of Mme. Dotti of the College of Music, was soloist with the Armco Band in Middletown last Sunday.

Anna Graham Harris Visits Maine Resorts

KENNEBUNKPORT, ME., Aug. 23.—Anna Graham Harris, contralto, is at work on next season's programs while spending the remainder of August at "Windover" as the guest of Anna M. Bogert. Miss Harris spent the latter part of July motoring and visiting with friends in the Catskills. Before coming to Kennebunkport, Miss Harris visited with friends in Prouts Neck, Me.

Mrs. Robert F. Weber Teaches Summer Classes in Arkansas

LITTLE ROCK, ARK., Aug. 23.—Mrs. Robert F. Weber is teaching summer music classes in Hot Springs, Smackouer and Little Rock in connection with the University of Arkansas. When the classes close on Aug. 25, Mrs. Weber will motor East with her family.

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"Play Music, Not Notes," Is Teacher's Warning

School Pupils Urged to Give More Attention to Time and Rhythm—Young People in Orchestra Appreciate Best Music—Current Topics Found to Be Interesting Material for Discussion

By PHILIP GORDON

(Director of Music in South Side High School, Newark, N. J.)



MUSIC teacher in a public school has an excellent opportunity to observe the qualities of instruction received from private teachers.

Judgment is necessarily determined by the pupils' performance. When a large majority of players, studying under different teachers and coming sometimes from different cities, exhibits the same failings, the reasonable inference is that a general neglect of certain phases of study.

I do not mean to disparage the work of private teachers, but some pupils play notes, not music, and their training seems to stress technical equipment to the exclusion of other phases of study.

The worst failing of many pupils is their inability to "count time." They learn to perform concertos and to master all sorts of digital intricacies. Why cannot they count four beats to a measure?

Our school orchestra contains many good players. We have read symphonic movements at sight—a laudable feat for school children—and have come safely through runs and skips and finger-twisting passages, only to go to pieces on some simple measure that required clear counting. This is not peculiar to boys in any one community. Give the players a line of sixteenths and they will perform correctly, but put two whole notes into the middle of a piece and the result will be almost tragic.

This weakness applies not only to sight reading but to solos and other music. Whether or not the condition is condoned by teachers, the failing seems to be general. Meticulous care is given to pitch; no one will play F when C is written. But the values of notes are neglected.

Better Phrasing Sought

There is only one conclusion. Wherever the blame may be laid, it is patent that some important matters are being neglected. The fact that shortcomings such as I have mentioned are found side by side with fluency and accuracy in digital manipulation leads to the inference that musical instruction suffers from one-sidedness, emphasis being laid on the acquisition of technical dexterity to the exclusion of other considerations.

There is further reason to believe that the study of notes obscures the study of music. General carelessness regarding note-lengths and rests—especially the latter—leads to the conclusion that pupils know very little about phrasing. If violinists and pianists were as ignorant of punctuation in speaking as they are in playing, their conversation would be unintelligible. Everything is run together without understanding. If a pupil can play the notes of a Chopin Nocturne correctly, it is surely not demanding too much that he be able to play regular, conventionally constructed phrases with a sense of the grouping of ideas. Anyone who reads the classics of literature should certainly know enough grammar to find the beginning and end of each sentence.

General ignorance regarding phrasing is just as pronounced in gradations of volume and of speed. The "expression

marks" pass unnoticed. Many pupils have no notion of the meaning of such terms as *allegretto*, *morendo* or *stringendo*. The limit of their musical horizon is marked by scales, arpeggios, Czerny or Paganini, and ability to play a certain Chopin Valse in sixty seconds.

A sound foundation of technic is necessary to good musicianship. But it should be only a means to an end, not an end in itself. Teach technic by all means, but let the study of notes be a preliminary to the study of music.

Bach Is Appreciated

It is interesting to see how thoroughly young musicians appreciate the best music. One day at an orchestra rehearsal, after more than an hour spent in playing Bach and Haydn, sixty-five players were busy with a rousing march. The composer had worked "Auld Lang Syne" into the brass while the strings gamboled about contrapuntally. It was a noble noise.

I said: "We have five minutes left. Shall we play another march or repeat the same one?"

"Neither," was the reply. "Let us play one of those Bach chorales again."

"Hot dog!" exclaimed the concertmaster feelingly.

"This boy Bach," declared a second violin with conviction, "sure was the cat's whiskers."

The attitude of these pupils toward their music is admittedly unusual. Compared with the attitude of many mature persons, it is almost astounding. But this idealism is traditional in their orchestra. Their studies have included Gluck's "Iphigenia in Aulis" Overture, parts of Haydn Symphonies, the first movement of Beethoven's Fifth Symphony and the second movement of his Seventh, excerpts from Mozart and three Bach chorales. Schubert's "Unfinished" is to be taken next. The Overture to "Martha," played one season as a prelude to a production of our dramatic club, created such dissatisfaction that further excursions in the field of inferior music were not attempted. We use light marches, but only for diversion, as one would read the funny page in a newspaper.

Boys Play Jazz, Too

Outside of school many of the boys—perhaps all—play jazz. They do it either to oblige their friends or to make money, and they say their souls rebel. They enjoy the school orchestra as a great luxury, a tonic for the spirit, and nothing less than the greatest music will satisfy them.

Here are sixty-five children of ages from thirteen to seventeen. They come together for an hour and a half on Friday afternoons to work at the classics. "Work" is the word. The boys sacrifice football games and the girls give up invitations to go to the movies. Beethoven's Symphonies are not only labor, but hard labor, especially when the players are their own severest critics.

Why do these boys and girls do it? Most of them get no school credit for playing in the orchestra. Yet they subscribe willingly to a rule which says that an unexcused absence may be followed by dismissal—and, indeed, usually is.

The principal players might be tempted to consider themselves superior persons and demand special privileges. But none

of them has ever been absent except for serious illness. A boy may be absent from school all day, but if he is able to walk he will attend the orchestra rehearsal.

Study Current Events

No period of the world's history is so attractive as the present. To high school students, accustomed to lessons on current developments in politics, economics and the sciences, a course in music is incomplete unless it draws attention to the march of contemporary events. For this reason our classes in appreciation and fundamentals devote half an hour to discussion of the week's musical progress.

We use MUSICAL AMERICA as our source book. Two pupils in each class study the paper and give oral reports, on which the others take notes. It is not customary to require that these notes be handed in for inspection, but a knowledge of the material is required in monthly tests. In the Newark high schools music is a major subject, with the same number of recitations and credits as in Latin or mathematics.

It is not wise to let pupils pick out what they consider the most important articles in the paper. Their judgment is too immature, even if their intentions are earnest. The teacher should give out definite reading assignments. From these a lesson plan can be developed, so that the work may not be a mere restatement of facts read.

Pupils Like Problems

Wherever possible, emphasis should be placed on topics touching on national or local problems. School children are fond of problems. They are not deeply interested in a concert review, unless it deals with something they have attended. But reports on the licensing of music teachers or the establishment of symphony concerts at popular prices will create immediate enthusiasm. These topics not only provoke discussion but appeal to the civic impulses of the children, who feel the responsibilities of citizenship more fully than many adults.

It is understood, of course, that no one method or viewpoint can be applied to the study of current events. There must be variety of theme and of treatment or interest will soon lag. There cannot be an exciting discussion of problems every week. It is wise to consider the reception of new artists, the revival of neglected operas and the publication of new compositions and books.

Special articles are very useful. Accounts of Japanese, Indian or Egyptian music are not only instructive in themselves but offer excellent opportunities for correlation with some topic in our regular work or with some other department in the school. The Turkish march printed in MUSICAL AMERICA was appropriate to our study of quaint and unusual scales. Material connected with folk-songs can usually be brought to bear upon work done in the literature courses. The cooperation of teachers in other departments can be obtained readily.

Many pupils clip musical items from papers and bring the clippings to class. Our librarian files the most valuable articles in MUSICAL AMERICA, so that our information on contemporary history is always up to date.

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Bruckner, Born a Hundred Years Ago, Fought Opposition of Half a Lifetime

[Continued from page 3]

of Beethoven's Ninth Symphony; but, notwithstanding this, when Richter played the work in Vienna the audience redemanded the Scherzo so vociferously that the conductor had to explain that the great length of the work made a repetition impossible. The Adagio alone takes twenty-six minutes to play and the entire symphony requires an hour and a half.

The "Romantic" Symphony

Bruckner now seemed to have advanced beyond the point when adverse criticism could wound him. He soon put forth two more symphonies, the Fourth, in E Flat, entitled "Romantic," and the Fifth, in B Flat.

The "Romantic" Symphony he did over many times and finally completed in 1890. Hans Richter, who had held off from being a partisan but who later became an ardent Brucknerian, decided to conduct the first performance in 1881. It was heard in New York in 1888, and the same year in Munich; and at the latter performance the eminent German poet, Paul Heyse, was so carried away by it that he wrote Bruckner a letter of extravagant admiration in which he declared that it was the greatest piece of music he had ever heard.

The Fifth Symphony had to wait nearly twenty years for a public performance, as it was not given until 1894, when Bruckner's pupil, Franz Schalk, produced it in Graz. Vienna heard it in 1898, under Ferdinand Löwe, another pupil and ardent enthusiast in the cause of his old master, and it was first given in this country under Wilhelm Gericke in Boston, Dec. 28, 1901.

Bruckner's one important work in the domain of chamber-music, a Quintet in F for strings, written in 1879, was played several times by the Hellmesberger Quartet and was well received, though it has never taken its place in the repertoire of chamber-music organizations, probably on account of its great difficulty. Bruckner, in this work, is said to have attempted to apply Wagnerian theories to chamber-music and not with the happiest results, as it was to a large extent a matter of putting new wine into old bottles.

The Sixth Symphony was completed in 1881 but was not played until two years later when the Vienna Philharmonic gave two movements of it under the leadership of Jahn, but with no particular success. Its first complete per-

formance was under Mahler in 1899. The work was given in New York for the first time in this country twenty-one years later.

The Turning Point

The year 1884 may be said to have been the real turning point in Bruckner's career. Public opinion had been veering in his direction, but not until the appearance of the Seventh Symphony, in E, in that year did Bruckner actually achieve unqualified success. The work which really "made" Bruckner had been completed the previous year and was dedicated to Ludwig II of Bavaria; the Adagio, probably the best known piece of music by the composer, was an elegy written in memory of Wagner. The symphony is melodious and often effective but too Wagnerian in manner, the Scherzo having been characterized as a mere transcription of the "Ride of the Valkyries." The popularity of the work, however, was rapid and extensive. Artur Nikisch, Bruckner's most eminent pupil, conducted the first performance in Leipzig at a concert for the benefit of the Wagner Memorial Fund, and Hermann Levi presented it in Munich the following year with huge success. Richter played it in London in 1887 and it was received with favor, though with far less favor than Germany bestowed upon it. The first American performance was in Chicago the year before London heard it.

The First Symphony was rewritten in 1890 and played by the Philharmonic the following year, a year which also saw the completion of the Eighth Symphony, the last which Bruckner was to finish. This was dedicated to the Emperor Franz-Josef and was played by the Philharmonic, which had advanced sufficiently in technic and opinion to find that Bruckner's music was no longer "unplayable" as it had been twenty years before. In spite of Hanslick, the work was enthusiastically received. The acidulous critic declared that the success of this "monstrous racket was inexplicable. It was like the miauling of a cat in delirium and perhaps belonged to the future," a back-handed slap at Wagner.

Honored by Franz-Josef

The day had passed when Hanslick's verjuice had any power to injure Bruckner and his works. The Emperor was so delighted at the success of the symphony that he invited Bruckner to a private audience. In conversation with him, Franz-Josef asked if there were anything he could do for the composer, and Bruckner, always naïve and never avaricious, said merely, "Sire could you manage when Mr. Hanslick writes about me to have him a trifle less objective!" Another honor bestowed upon him was the degree of Doctor *honoris causa* of the University of Vienna, the occasion being an imposing fête in Bruckner's honor.

The composer, however, was nearing his span of three score years and ten and was in poor health. It seemed that, after having struggled against every sort of adversity all his life, he was unable to carry on, once the necessity for struggle was removed. He began work on his Ninth Symphony in 1891 and continued its composition for the next three years, withdrawing more and more from the public gaze, and passing away finally in Vienna on Oct. 11, 1896, with the work unfinished. He left written instructions, however, that his "Te Deum," composed in 1884, should be used for the final movement. The work was first given in Vienna eight years after his death. America heard it for the first time in Chicago in 1904.

A Naïve Personality

A summing up of Bruckner's work is difficult in this country, where he has never obtained a definite foothold and is seldom played. As a composer he is unique in many ways, his output being small in the matter of numbers and consisting of his nine symphonies, the "Te Deum," the String Quintet, a few Masses and a chorus for male voices, "Germanenzug." There are also detached pieces for the Roman Catholic Mass and a piano

number. The symphonies are all of great length, several taking an hour and a half for performance. They represent the first examples of the "kolossal" in music, followed by Gustav Mahler, a Bruckner pupil and one of his torch-bearers.

As a man Bruckner always remained a child. Nothing altered him, neither success nor failure nor free association with the greatest people of his age. He always spent his vacations in his native country and made frequent visits to the Jesuit College of St. Florian, where he had sung in the choir. The following letter written to his pupil, Felix Mottl, when Bruckner was past sixty, reveals the childlike quality of his mind:

Dear Old Friend, Dear Young Friend! Noble Court Kapellmeister! "This must be Old Bruckner!" you will be saying. Good guess! That's who it is!

Now listen: Professor Riedel of Leipzig has asked me if I would consent to having the Adagio from the Seventh Symphony played at the Festival of the Association of German Musicians, which will take place at Carlsruhe on May 30. Liszt and Staudhammer have got me into it. You, under the circumstances, are the principal person concerned.

1—Is the orchestra well disposed towards me?

2—Have you the new tubas, the ones that were used in the Nibelungen or, if you haven't them, can you get them?

3—Would you, as Levi and Nikisch have done, consecrate your entire artistic soul for the benefit of your old teacher who has always held you in highest esteem, and study and conduct this Adagio with the tubas, and the funeral music for the dead composer as if it were your own work?

If my dear Mottl will promise me this and will give me his word of honor, then Hurrah! Hurrah! Hurrah! All will go well and I'll have the parts sent. The four tubas are very essential and also the contrabass tuba. I think we shall both be satisfied. My decision remains at this moment in your hands.

I greet you from the bottom of my heart, so you are embraced by him who holds you in highest esteem and who remains

Your A. Bruckner.

Vienna, April 17, 1885.

He was not interested in anything but music, and it may be that in this quality of mind lay the reason for the lack of universal appeal of his music. It was said that he was unable to sustain a conversation on science or literature or any other art save music. He never married because, he said, his own childhood had been so wretched he could not accept the responsibility of founding a family until it was too late for him to consider doing so. The first champions of his cause were Wagner admirers and most of them his own pupils, such as

Nikisch, Franz and Josef Schalk, Ferdinand Löwe, Felix Mottl and Gustav Mahler. On the outside were Hans Richter and Herman Levi and, later on, Richard Strauss.

Vienna gave him recognition, but tardily, though in 1899 a monument was erected to him in the Stadtpark, the Mass in F being performed as part of the ceremony. Bruckner Festivals were held in Linz in 1902 and 1904, and in the latter year a fund was voted by the city for annual performances of his works for twenty years. A festival was given in Munich in 1909 consisting entirely of the symphonies of Beethoven and Bruckner.

JOHN ALAN HAUGHTON.

Oscar Seagle School Presents "Pagliacci"

GLENS FALLS, N. Y., Aug. 23.—The Oscar Seagle School of Opera of Schroon Lake presented Leoncavallo's "Pagliacci" on the lawn of the S. Carter Hall home before an audience of 500 persons, including summer residents of Lake George, on the evening of Aug. 20. Special interest was aroused by Mr. Seagle's singing of the Prologue. Those who appeared in the cast were Dorothy Blese as Nedda, Walter Spriell as Canio, Herbert Hendrie as Silvio, Lester Leschauei as Tonio and Robert Stevens as Peppe. Twenty-five other pupils made up the chorus. Lucius Ades conducted the performance. At the close of the summer school at Schroon Lake, many of the students will accompany Mr. Seagle to Nice to continue their studies.

Artists Sing Songs by John P. Scott in Norwich Concert

NORWICH, N. Y., Aug. 23.—Marian Lewis Palmer, soprano; Theodore Fitch, tenor, and Mrs. James Montgomery, accompanist, were the participants in a John Prindle Scott concert given in the high school auditorium on the evening of Aug. 19. Besides songs by Mendelssohn, Clay, Elgar, Henschel, Zimbalist, Schumann and others, there were three songs by Mr. Scott, who also acted as accompanist. The program ended with a duet from "Butterfly."

Ashley Pettis, pianist, who is now in Europe, is spending a short period in Berlin. He was a visitor to the Salzburg Festival.

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FONTAINEBLEAU ENDS SUCCESSFUL SEASON

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Numbered 125 Students
In Summer Session

The American Conservatory at Fontainebleau is closing its most successful season from the standpoint of attendance and quality of the work accomplished. There were 125 American artists, teachers and advanced music students in its various departments this summer and the results they achieved surpassed the records of previous years. In addition to the regular classes there was a series of concerts for the students with a great many prominent French and American artists as soloists.

In discussing the work of the school, Francis Rogers, chairman of the American Committee of the Fontainebleau School, writes from Paris: "The Fontainebleau School is much indebted to MUSICAL AMERICA for its interest and encouragement in the years of its infancy, and I am sure that you will be glad to learn that the season of 1924 has been, by all odds, the most successful in its history."

"There are enrolled 125 American artists, teachers and advanced musical students from all parts of our country and all seem to be as happy and busy as beavers. I have talked with many of

them during the past week and have yet to hear any words of unfavorable comment, although I have encouraged a free expression of opinion. This favorable state of mind is largely owing to the efficiency and tact of the director, M. Camille Decreus, and his gifted wife, who shares with him his administrative duties.

"The professors have all expressed to me the opinion that never before has the general quality and morale of the students been so high. Within a few days those of the students who have to resume their work at home in September will sail westward and you will hear from them directly the story of their summer in Fontainebleau."

Mr. Rogers writes also of the success of the Ravel concert, which was one of a series of programs devoted to individual composers, among them, Florent Schmitt, Roger Ducasse, Lili Boulanger, Albert Roussel and Guy Ropartz. The artists who performed in the concerts included Charles Hubbard, Robert Casadeus, Beveridge Webster, Gil Marchex, Yvonne Astruc, Madeleine Grey, Samuel Dushkin, Marcel Grandjany and Nadia Boulanger. There was a festival concert of American works on Aug. 4, and on Sept. 2 will begin a series of what are known as Conference Concerts, which will continue until Sept. 18. The final concert on that date will be devoted to ancient music and will be given by M. and Mme. Fleury, flautist and harpsichordist.

SINGERS BLOCK TRAFFIC

Crowd Jams Street in Ocean Grove to
See Sundelius and Althouse

Marie Sundelius, soprano, and Paul Althouse, tenor, were responsible for a blockade in the traffic when they appeared in a joint recital in Ocean Grove, N. J., on Aug. 9. Both were applauded enthusiastically and responded generously with encores. After the recital, traffic was blocked in front of the stage door by the crowd seeking to catch a glimpse of the two singers as they emerged from the theater.

Mme. Sundelius and Mr. Althouse opened their program with the duet "Parle-moi de ma mère" from "Carmen" and concluded with the duet from "Butterfly." Among her solo numbers Mme. Sundelius included the Ballatella from "Pagliacci" and lighter songs by Liszt, Bemberg, Grieg, Watts, Scott and Clokey and a Swedish folk-song. Mr. Althouse sang "O Paradiso" from "L'Africana" by Meyerbeer and songs by Loret, Rabey, Holmes, Rogers, Hodgson and Kramer.

Russian Choir to Make Tour

The Russian Symphonic Choir, Basile Kibalchich, conductor, which was heard in two New York concerts last spring, will open its first American tour with several appearances in the larger cities of New England, after which it will be heard in cities of the Middle West. The ensemble has won recognition for the original effects which it achieves through treating the voices as orchestral instruments.

May Korb Sings at Lake Placid

May Korb, coloratura soprano, was soloist with the Boston Symphony Ensemble in Lake Placid, N. Y., on Aug. 17, at the thirtieth anniversary celebration of the Lake Placid Club. Following a short visit at the summer home of Mme. Sembrich at Bolton, Lake George, Miss Korb will be heard in recital at Mohonk Lake on Sept. 2. Her concert season will begin about Oct. 1.

Rhys Morgan to Sing with Orchestra

Rhys Morgan, tenor, whose tour is being arranged by Roger de Bruyn, has been engaged for several concerts of the New York State Symphony. Following his New York concert in Carnegie Hall on Oct. 6, he will appear with several Welsh societies in Pennsylvania.

Ignaz Waghalter Returns to New York

Ignaz Waghalter, conductor, who conducted the New York Symphony in Carnegie Hall last December, arrived in

New York on the Columbus on Aug. 24. He will act as guest-conductor of several orchestras here during the coming season. Also on board the Columbus was Heinz Froelich, conductor of the Arion Society of Brooklyn, who has been spending his vacation in Europe.

HEAR CUBAN MUSIC

Havana Theater Crowded for Unusual
Concert

HAVANA, Aug. 19.—Gonzalo Roig and George Ankermann joined forces, and gave a big concert of typical Cuban music at the Payret Theater on Aug. 17. The auditorium was filled to its capacity, as is the rule whenever one of these concerts is given.

The audience was well pleased and asked for every number to be repeated. Among the better-liked songs were "Palomita blanca," by Lecuona; "Yo te amé" and "Nadie se muere de amor" by Roig; Ankermann's new "punto guajiro," entitled "El bohío, el río y la palma," "Oye mi clave" and "Canto de amor." Also Piedad Jorge's "Tu bien lo sabes" and "Un falso amor" and "Criolla" by Alberto Villalon.

Lico Jimenez was represented by his three songs: "El Azra," "El Sufriamiento" and "La Infiel." There were also other songs and a few dances by Ankermann played by the orchestra.

Mmes. Fernandez and Vallvé; the Misses Ardois, Nuñez, Fantoly, Guerra and Planas, and Messrs. Cuevas, Lopez, Urrestarrazu and Caturra were among the interpreters.

NENA BENITEZ.

Oscar Saenger Receives Loving Cup from Summer Students

CHICAGO, Aug. 23.—Oscar Saenger was presented with a silver loving cup by the members of his summer school at a banquet tendered the students by Mr. Saenger at the close of the session. Many speeches, including a response by Mr. Saenger, were made, and many songs sung, including one written specially for the occasion. Mr. Saenger complimented the members of the class on their achievements during the summer and the fine feeling of fellowship existing.

KANSAS CITY LISTS SYMPHONY SOLOISTS

La Scala Musician Is Chosen
Concertmaster—Little
Symphony to Tour

KANSAS CITY, Mo., Aug. 23.—Soloists have been engaged for the series of five concerts which the Kansas City Symphony, N. De Rubertis, conductor, will give during the coming season on Thursday mornings in the Shubert Theater. Among those engaged are Colin O'More, tenor; Eddy Brown and Amy Neill, violinists; Carl Busch, conductor-composer, and Idelle Patterson, soprano. The Kansas City, Kan., Civic Chorus will also appear.

Many of the musicians for Kansas City's new orchestra have already been engaged. Besides some of the best performers in the city, Charles F. Horner, manager, has engaged Luigi Busolari, for the last twelve years concertmaster of the Scala Theater orchestra, to head the violin section.

The Little Symphony, under Mr. De Rubertis, will also be active again next season. Besides a series of six programs which it will give in Kansas City, thirty-four concerts have been booked in other cities. These include four series of eight concerts each to be given in Topeka, Wichita, Arkansas City and Salina.

Some 1500 persons subscribed to the fund of \$250,000, which will maintain the organization for a period of three years.

MacDowell Symphony to Begin Rehearsals

The MacDowell Symphony, Max Jacobs, conductor, will begin rehearsals for the season at the Yorkville Casino on Sunday morning, Sept. 7. The orchestra is composed of professional and amateur musicians of both sexes and has as its object the promotion of efficiency in orchestral playing. Applications for membership are being received.

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New Music Includes Works by Ernest Bloch

By SYDNEY DALTON



MUSIC has so often been called the universal language that the term has come to be accepted almost without question. Literally, of course, it is not true. Among the millions of India and China, for example, our "universal language" would be meaningless, as their music is to us of the Western world. Even within the borders of our own scale, however, music divides itself into well defined dialects. It would be an interesting subject of research to determine whether or not all these racial and national "dialects" possess the same catholic appeal: the Scandinavian, the Hebrew, the Negro, to mention only three of the many sharply defined contrasts.

Three Pictures and a Mélodie by Ernest Bloch. This thought was suggested anew by Ernest Bloch's "Baal Shem," three pictures of Chasidic life, entitled "Vidui," "Nigun" and "Simchas Torah"; or "Contrition," "Improvisation" and "Rejoicing," to give them their English translations (Carl Fischer). In general it may be said of these violin pieces that they again demonstrate Mr. Bloch's extraordinary gifts as a creative artist. In him are combined profundity with inspiration in a degree that is surpassed by few present-day composers; and in his compositions, again, are combined racial characteristics with a cosmopolitanism that must be the result of a highly developed mentality. In Mr. Bloch's modernity there is never a hint of insincerity; he is never striving to be merely different, yet is he always genuinely different in the quality of his superior inspiration and workmanship.

Nevertheless, these pieces are essentially Hebrew in utterance. Even without their title a listener would be struck by the exotic note of passion and the undisguised longing. Even "Rejoicing" shows no unreserved, ecstatic happiness. Their idiom is a racial dialect, one of the many that lend spice to the language of music.

In his Mélodie, from the same press, Mr. Bloch casts off the racial note and writes a glorious number that throbs with genuine and simple beauty. In the harmonic scheme there is a restless urge, a cutting-through, that lends intensity. It is well illustrated in the return of the opening theme, thirty-two measures from the end. There is rare music in these pieces that violinists should not miss.

Three Numbers "To Nelly Gray," "Cowboy's Christmas" and "Banjos" are the titles of three pieces for violin and piano by Jaromir Weinberger (Universal Edition) that possess genuine merit. The composer has little idiosyncrasies of rhythm, such as his short syncopations, that are agreeable when not overdone; and he is said to his credit that he knows when to stop. There is considerable originality in these num-

bers, particularly rhythmically and harmonically. Professor Otakar Sevcik has revised them, and to him is dedicated "Cowboy's Christmas."

A Poème for Violin by Camille Zeckwer (Carl Fischer). Another number for violin that should find favor is "Poème," by the late Camille Zeckwer (Carl Fischer). The chief charm of this piece lies in its color and delicacy, qualities which are usually found in the works of this composer. There is nothing unusual or unfamiliar about it, but the refinement and artistry of expression make it altogether agreeable. Sascha Jacobinoff, to whom it is dedicated, is also its editor.

Characteristic Preludes by Leopold Auer. Leopold Auer has contributed "Twelve Characteristic Preludes" in the form of melodic studies to the "American Academic Series" (Carl Fischer). Needless to say, anything of such a nature coming from Professor Auer is an important contribution to the pedagogic literature of the violin and worthy of the attention of all teachers and students. In this book of thirty-five pages there is indeed a wealth of thoughtful and helpful material—not for the beginner, but for the advanced student and even the public performer. The mastery of such a work will add the finer touches to a technic.

Three Song Panels from a Chinese Screen. Three "Panels from a Chinese Screen," entitled "The Singing Girl of Shan," "On a Moonlit River" and "In the Time of Saffron Moons," by Alice Barnett (Composers' Music Corporation) have real interest for singers with low voices. They are well constructed songs, with much of a color and lilt that, through the influence of the texts, may be said to be Chinese. Regardless of locale, however, they are charming little numbers, melodious and musically and always in good taste. It would be difficult to choose between them as they are of equal merit, and choice resolves itself into personal taste. The vocal parts are nicely singable and really effective.

A Group of Melodious Songs. "Shy Mignonette" and "To a Miniature," by May H. Brahe (Enoch and Sons), are reprints in sheet music form from two song cycles; the first from "A Pageant of Summer" and the second from "Song Pictures." Both are smooth and tuneful settings. There are keys for all voices. Easthope Martin's "Harp of the Woodland," reprinted from "The Love Spell," has the melodic interest that is a usual part of this composer's work. There are three keys. "Song of the Rover," by Alexandre Georges, is a setting of a poem translated from the French. An unusual idea well worked out. Two keys. Helen Taylor has furnished the lyrics for all the foregoing. Bernard Hamblen's "The Withered Rose," for which the composer has also written the words, is a simple, sentimental melody, apt to be popular. There are three keys, as there are for Alma Goatley's "Can't Remember," a humorous number. All these songs are from the Enoch press.

Songs by M. Wood Hill and Katherine Ruth Heyman. "The Tidy Dawn," by M. Wood Hill (Composers' Music Corporation), is a setting of a delicious little fancy by Leigh Henry. The composer has caught the idea of the words and translated it into the accompaniment, which is expressive. It would make a good encore number. Katherine Ruth Heyman's "Amina's Song," from the Maharani of Arakan, from the same press, consists of the original melody, based on the ninth Mode of the Sampurna. This and the translated text are used by permission of K. Das Gupta. The mode is like our scale of C, made up of two tetrachords with an augmented second between the second and third notes of each; in other words, the scale of C with the second and sixth degrees flattened. The song has, of course, a strong exotic flavor which the composer has retained in toto. It is unique. For medium voice.

A Cantata for Mixed Voices by N. Lindsay Norden. "Charity" is the title of a cantata for soprano solo, chorus and organ, with harp and violin *ad lib.*, by N. Lindsay Norden (H. W. Gray Co.). It is a short work of twenty pages that should find its way into the repertory of many choirs. The part writing is simple but effective and there is melodic interest. The idiom is conventional, but the composer has avoided the trite and commonplace. There are several typographical errors in this first edition which will doubtless be remedied in subsequent printings.

Funereal Piano Pieces by Georges Migot. "Le tombeau de Du Fault, Joueur de Luth" is a set of three pieces for piano by Georges Migot which, musically, are as strange as the title. All three are short and published together (Paris: Maurice Sénart; New York: Fine Arts Importing Corp.). They are indeed funereal enough to suggest the tomb and therefore, possibly, fulfill their purpose. But they are curious experiments in tone, as vague and unintelligible as the most ardent modernist could wish.

Reprints of Popular Russian Songs. The extensive series of Russian Songs (Oliver Ditson Co.) is constantly demanding new issues to supply the demands of the singers who include them in their concert repertory. Among those recently so favored are Myron Jacobson's "You Brought Me Flowers," Moussorgsky's "Jeremouschka's Cradle Song," "Longing" by Sergius Vassilenko and Anton Rubinstein's "Good Night." All these numbers are published in two keys, with well-made translations by Deems Taylor and Constance Purdy.

Hanns Eisler's Opus 1. In his Sonata for Piano, Op. 1 (Universal Edition), Hanns Eisler shows that he has great technical skill at least, also that he can devise some heart-breaking difficulties for the performer. Whether or not he will find many pianists willing to devote the time and study necessary to subdue this musical dragon is another matter. Personally, I find nothing of musical in-

terest in it but much of cleverness and skill. Mr. Eisler is evidently determined to be modern at all costs; and modern he is, with a vengeance.

Reviews in Brief

Piano Pieces—"Hop, Skip and Jump" and "My Dad's at Sea," two third-grade teaching pieces, by A. Verne Westlake (Schroeder and Gunther). Short, melodious numbers that pupils will like. "Evening in Spring" and "Evening Chimes," by Ferdinand Kuehn (published by the composer, in Baltimore, Md.). Melodious ideas but uneven in workmanship. "The Cycle of Siva," by Thomas Horace Evans (Brooklyn: Chandler-Ebel Music Co.), first movement, entitled "Proemio." Contains some fair themes, but is weak structurally and in development.

Songs—"Radiance," words and music by Lucy Dickinson Marx (Washington: Homer L. Kitt Co.). A sentimental melody with a thin accompaniment. "At Eventide," by J. A. Parks (York, Neb.: J. A. Parks Co.). Commonplace in words and music, but of the kind that frequently appeals to those who are not exacting in taste. Two keys. "Cuddles," by Clay Smith (Theodore Presser Co.). A short, humorous number that may be used either as an encore song or as a reading.

Chorus—"I Love the Good Old U. S. A.," solo with unison chorus, for school use, by W. F. Bertram (published by the composer in Hannibal, Mo.). Stronger in patriotic enthusiasm than in musical significance.

Alice Eversman Joins Elena de Sayn School Staff

WASHINGTON, Aug. 23.—When the Elena de Sayn School starts the fall term in September, Alice Eversman, formerly of the Metropolitan and Chicago Operas, will open a thirty weeks' course under auspices of the school. Mme. Eversman gave a successful recital in the capital last spring. She studied in Italy, France and Germany, where she made her debut. For the past few years she has taught in New York and Asheville, N. C., where she has prepared many professionals for the stage. She will maintain her studio in New York and divide her time between New York and Washington.

A successful publication in Schirmer's scholastic series is the violin book, "Studies, Scales and Pieces," by Grace White. The book contains thirty-two exercises for bowing and forty-four for fingering, and melodies. Duets and pieces with piano accompaniment are included.

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CRITICS DEFENDED BY BROTHER CRITIC

British Writer Answers Attack on Members of His Profession

LONDON, Aug. 15.—Answering M. D. Calvocoressi's attacks upon music critics in general, Basil Maine springs, in the columns of the *Daily Telegraph*, to the defense of newspaper writers upon musical subjects.

Mr. Calvocoressi, speaking before the British Music Society's Congress at Liverpool, said:

"I am sure there is no editor of a newspaper who would not be heartily ashamed if every column of his journal showed the same shortcomings that the music column usually did."

Replying, Mr. Maine says, in part: "What kind of criticism would he (Mr. Calvocoressi) have a daily (or weekly) paper provide? Is he minded of the facts that these papers are read by a public which is essentially the laity of music; that to write in technical terms of (say) a new work is merely to render that notice unreadable for 95 per cent of that public; that, as Edwin Evans said at the same congress, the musical critic writes not so much for the profession as for his editor?"

"Of natural course, there must be a certain amount of technical writing in recital criticism, for here the critic has the recitalist in mind as well as the public, especially where the performers are at the beginning of their careers. But as a general rule concert notices in the daily Press are valuable only in so far as they present clearly and unobtrusively to an average reader the critic's impressions (in the case of new music) and opinions (in the case of well-established works)."

"As an average reader of the cricket news, unversed in the inner secrets of the game, I have every right to go to the cricket column and expect enlightenment. This does not mean that my mind is static so far as cricket technique is concerned; on the contrary, whereas I was at one time in ignorance as to the meaning of 'good length slow leg turner,' now I know the full and weighty implication of that term, and incidentally the knowledge was gained from a newspaper column."

"So surely does the average reader of music news and criticism advance his knowledge and interest. But remember that there would be no advancement if musical critics formed themselves into a kind of Masonic body, performing signs and wonders whereof no man could know the significance."

Mme. D'Alvarez in England

Marguerite D'Alvarez, contralto, who has been spending most of the summer at Aix-les-Bains, is now in England, where she was scheduled to give a recital on Aug. 17. Following a visit with

her sister in Broughton, near Chester, she will go to Douglas, on the Isle of Man, for a concert on Aug. 31. Mme. D'Alvarez will spend the month of September in Paris, returning to England in October, preparatory to her sailing for the United States on Nov. 1.

TRENTON AUDIENCES HEAR FAVORITE BAND PROGRAMS

Creators and Local Organizations Attract Throngs to Concerts in Public Parks

TRENTON, N. J., Aug. 23.—Much band music has been heard here recently, among the best being a series of eight concerts by Giuseppe Createore and his Band at Woodlawn Park. This annual event proved to be more interesting to the public than in former years, and many persons were obliged to stand throughout the entire program, owing to the pavilion's being crowded to capacity. Included on the programs were several of the most famous overtures, such as those to "Zampa," "Mignon," and "William Tell," besides the Tchaikovsky "1812," which has always proved a popular number with Trenton audiences. Well selected arrangements were given of operatic excerpts, among them being the first presentation in Trenton of Giordano's "Andrea Chenier."

Pauline Talma, soprano, was the soloist with Createore, winning the unqualified approval of the Park audiences. Quite frequently it was necessary for her to respond with three encores and her delightful singing was always met with much enthusiasm. Operatic arias were featured as solos.

The Eagle Philharmonic Band, an artistic local organization, under the leadership of Benedict Napoliello, has increased the appreciation and enthusiasm of its audiences over former seasons, and it is evident that this band now ranks first among the local bands. It has appeared frequently during the past month at Cadwalader Park, under the auspices of the city, on Sundays and Wednesdays. Beatrice Goeke, soprano, and Fred Brindley, tenor, have been among the soloists with this organization.

Winkler's Band, under the baton of Martin Mayer, and the Moose Band, under Thomas Oakes, have both appeared at Cadwalader Park, alternating with the Eagle Band, on Sundays and Wednesdays. Among the soloists with these bands are Elizabeth Ray Clemmer, soprano; Mrs. Raymond C. Hutchinson, contralto; Thomas Goodwin, tenor, and Joseph Mayer, saxophonist.

FRANK L. GARDINER.

Anna Fitzu to Sing with Orchestra in Hollywood Bowl

Anna Fitzu, soprano, has been engaged to sing with Modest Altschuler and his orchestra in a special concert to be given in the Hollywood Bowl, Los Angeles, on Thursday evening, Sept. 4. Miss Fitzu will make a special trip from New York for this engagement.

Composers in Czechoslovakia Maintain Rich Heritage of National Traditions

[Continued from page 21]

was happy and such is also his work. His Slavonic Dances opened to him at once the road to fame. His religious music was received, especially in England, with an enthusiasm and understanding rarely displayed by a foreign nation for a music racially totally different.

In 1892 Dvorak came to New York and became director of the National Conservatory of Music. The atmosphere of America profoundly impressed his imagination. He was enchanted by the peculiar charm and characteristic rhythms of Negro and Indian songs and dances, and became aware of their value long before they were found useful in modern American dance music. In his "New World" Symphony he showed what an inexhaustible source these exotic melodies and rhythmic elements might be.

Let us mention here the "Hussitic" Symphony, a sombre and majestic work which figures among Dvorak's best achievements—then the series of three minor works, "In Nature," "Carnaval," "Othello" and, finally, the last five symphonic poems composed to the text of popular ballads. His chamber music comprises eight quartets, several trios and a quintet for the piano—all full of expression and color. Of the several oratorios written by Dvorak, the "Stabat Mater" and "Requiem" founded his reputation in England. They excel by the profound truth of their sentiments, simple religiousness and grandiosity of polyphonic conception. Several operas are not without faults, his abundant inspiration sometimes hindering him in subordinating them to the necessities of dramatic conciseness and precision.

Though indebted to Wagner for the wealth of ideas, conciseness of form and the energy and precision of his musical expression, Dvorak resembles Schubert more in regard to the rhythmic and the sincere naïveté of his themes. His real master, however, was Smetana, and in this respect Dvorak is essentially and truly a Czech. He had a passion for pure music, especially in symphonic and

chamber forms. Among his seven symphonies, "From the New World" is best known. It reveals best his ethnical originality, though tinged a little with exoticism, his precious gift of invention, sure sense for harmony and color, his natural taste and perfection of form, his zest for life and his vivid character as well as his simple and playful gaiety, dreamy and passionate melancholy and humble religiousness.

Fibich's Contribution

Zdenko Fibich is the last of the Czechoslovakian classic composers. He differs totally from Dvorak as well as from Smetana. Fibich was predestined to become the successor of Smetana, but unfortunately his work lacks expressed national character. Though largely influenced by German music, his rigorous and logical precision of ideas and his understanding for color introduced new elements into Czechoslovak music.

Fibich achieved his best in opera, applying Wagner's dramatic principles to the Czechoslovakian scene. Among his works the "Hippodamin" is the most important as an attempt at a melodramatic trilogy. Other works worth mentioning are the "Bride of Messina" (Schiller's tragedy), "Heda" (Byron's text), "Sarka," the "Conquest of Arcun" and the "Storm" (using Shakespeare's text). Of his symphonic compositions, an idyll called the "Evening Moods" has become very popular. Characteristic also are his piano compositions, especially "Moods, Impressions and Recollections," representing a kind of musical diary revealing the very fine talent of a great and noble artist.

Needless to say that these three names, though characteristic and decisive in the development of Czechoslovakian music, do not represent all that Czechoslovakia has produced. Between today and the death of Dvorak there extends a period of twenty years which witnessed an intense effort to find new ways. Plenty of new names, some entirely unknown to musical America, have arisen, but an attempt to enumerate them and characterize the tendencies they represent would surpass the preconceived limits of this survey.

Agreed!

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From Ocean to Ocean

KEOSAUQUA, IOWA.—Gladys Nieswanger of Oskaloosa has been named music supervisor in the Keosauqua schools for the coming year. She is a graduate of Penn College and has also attended several well-known conservatories.

BOULDER, COLO.—Residents of Boulder recently presented "Girl in Red," a three-act musical play, for the benefit of local philanthropies. Valentine B. Fischer was business manager and Theodore H. Bird of New York was director.

YANTLEY, ALA.—Robert Fulton Powell of this city, who has spent the winter studying with John Hoffman at the Cincinnati Conservatory, returned to give a recital here recently. He was enthusiastically received by his old friends.

HOUSTON, TEX.—W. R. Waghaus, director of community music for the Recreation and Community Service Association, has returned from his vacation and reopened the free classes in harmony which he gives twice a week at the Y. W. C. A.

GALVESTON, TEX.—Mrs. Edgar Emilant, soprano, of Galveston, was soloist with the Municipal Band of Houston in one of its concerts there, recently, in Hermann Park, under the leadership of Joseph A. Gedeist. Mrs. Emilant's numbers included "Carmina" by Wilson and "Garden of My Heart" by Ball.

CINCINNATI, MO.—Several graduates of the Cincinnati Conservatory have visited Bertha Baur of the faculty this summer. Among them were Edwin

Ideler, now a teacher in the violin department of the Mannes School in New York, and Henry Zoellner who plays in the viola section of the St. Louis Symphony.

UTICA, N. Y.—Mr. and Mrs. Clarence F. Read, organist and choirmaster and soprano soloist respectively, made their last appearance at the Tabernacle Baptist Church, before leaving for Rome, N. Y., where they will fulfill similar posts at the First Baptist Church. The program included organ numbers by Boellmann, Tchaikovsky, Nevin and others and songs by Chadwick, Gabriel and Gaines.

SIoux CITY, IOWA.—Paul Bower, tenor, formerly of the First Baptist Church, has been chosen director of the choir of the First Methodist Church. Frances Fribourg, violinist, will lead the orchestra of the church this season. Plans are being perfected for a chorus of fifty voices and an orchestra of twenty-five pieces. The two organizations will make their first appearance of the season early in September.

LONG BEACH, CAL.—L. D. Frey, who has recently led the singing in the Municipal Auditorium and in Bixby Park, has been appointed conductor of the community chorus of San Pedro. Joseph Ballantyne, director of music at St. Anthony's Roman Catholic Church, arranged the music for the first anniversary celebration of the opening of St. Mary's Hospital. He was director of a

choir in Ogden, Utah, before coming to Long Beach.

PHOENIX, ARIZ.—A musical and dance festival lasting seven days was held at Hoteville, Navajo County, by the Hopi Indians as their annual tribute to the rain gods. The first six days of the festival, in which a ritual of music, dance and prayer is performed, is secret, open only to members of the tribe. On the seventh day a snake dance is given which is open to the public. Thousands of people from the surrounding counties gathered to witness it.

KANSAS CITY, MO.—The twin Kansas cities will join hands for a sacred concert here, next season. The Civic Choral Club of Kansas City, Kan., of which Earl Rosenberg is director will assist the Little Symphony of Kansas City, Mo., in ambitious events. N. De Rubertis, conductor of the Little Symphony, is building a program about the "Messiah" which the chorus will sing. The move marks the end of the rivalry between the two cities and the beginning of a welcome cooperation.

LONG BRANCH, N. J.—A miscellaneous program of interest that concluded with Liza Lehmann's "Persian Garden" was given at the fourth annual concert of the cantor and choir in Temple Beth Miriam on Aug. 7. Rev. Samuel Lobman is the cantor, and the quartet consisted of Ethel L. Harrison, soprano; Minnie Carey Stine, contralto; Eugene T. Scudder, tenor, and Frederic Taggart, bass. William J. Falk was organist and

musical director. Operatic arias, solos, duets and an organ solo were all heard with approbation.

LAWRENCE, KAN.—A musical conference at the home of Dr. C. S. Skilton of the University of Kansas revealed great activity on the part of Kansas composers. Dr. Skilton, himself, is working on an opera and a symphonic poem. Henry W. Stearns, dean of music at Washburn College, Topeka, is composing a concert overture, and Edward T. Kurtz, former head of the violin department at the University of Kansas has a symphony in preparation.

LONG BEACH, CAL.—The Newman Studios, devoted to the teaching of music, dancing and the fine arts, were opened recently. Roberta Kirkpatrick, nine-year-old violin pupil of Carlton Wood, was the soloist in an attractive program. Esther Linder, pianist, and Shirley Linder, reader, both of Chicago, who are spending the summer in Long Beach, have appeared on several programs. Edna Mabon, of Northfield, Minn., a pupil of Yeatman Griffith, is visiting in this city. She will teach voice in the University of Washington in Seattle, next season.

GREENSBORO, N. C.—Frank M. Church left Greensboro recently for Athens, Ala., where he has accepted the post of director of music in Athens College. In the final concert of Mr. Church's administration of the Greensboro College department of music, seventeen students were presented in piano and vocal solos. The following students appeared: Mary Jo Dickson, Rachel Glover, Gwendolyn Mitchell, Louise Beal, Mary Long, Louise Cunningham, Alma Wrenn, Agnes Edwards, Mabel Parker, Annice Worsham, Regua Duke, Lillian Hall, Grace Johnson, Bailey Watson, Lolita Ellis and Mildred Wilson. Among the artists who gave concerts at Greensboro College last season were Percy Grainger, Horatio Connell and Palmer Christian. A lyceum course has been arranged for next season.

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Letters Crowd Into Question Box From Eager Correspondents in Every State

[Continued from page 4]

Editor, that their letters are answered with as much care and attention as those of correspondents who live in the wilderness far from libraries and concert halls. Why writers in cities the size of Chicago, San Francisco, Cincinnati and Philadelphia, to mention a few, have to write to New York for information which a ten-minutes visit to any public library would give them, is a mystery which will remain a mystery, but they do it! One's impulse is often to put a note at the end of a reply and ask "Why on earth did you want to know the orchestration of the prelude to 'L'Italiana in Algeri'?" as one writer did, or "of what interest can it possibly be to know what is the highest note ever sung by the human voice?" The querist in the first case was so delighted, apparently, by getting this highly useful and instructive information that he straightway prepared a long list of similar questions which would have taken a staff of ten investigators and five stenographers a week to gather and tabulate. Out of fairness to the other questioners, he had to be referred to the public library in his own city, one of the largest in the country, and since then he has not been heard of. It may be that he realized that it takes as long to dig up useless information as it does to acquire the world-shaking facts of the universe.

People usually run true to form. The last-mentioned writer always ended his letters with the peremptory request, "Please answer by return mail." Needless to say the request was not granted, because even in New York it takes time to find a score of "L'Italiana in Algeri," time to copy out the orchestration and time to type the letter, not to mention the fact that all letters received are kept on file and answered in turn unless some very good reason makes it necessary to delay in replying or advisable to answer immediately.

Real Seekers for Knowledge

It must not be supposed that all correspondents of the Question Box, or even a large proportion of them, are unreasonable or inconsistent. They are not. By far the larger majority are honest seekers who come because they want something, and it is always a compliment to be asked for information and always gives satisfaction to the "askee." The Editor remembers once reading of a stenographer who held for a long time a well-paying position with a particularly crabbed captain of industry because she made it a practice never to remember how to spell a word which her employer did not know how to spell. She always, however, had her dictionary handy.

As may be supposed, a very large

amount of information supplied by the Question Box has to be gleaned elsewhere. Nobody knows everything about anything, and the largest library in the world may fall just short of the fact desired by a querist. That's where ingenuity comes in, to know where to go to get the information which you have not, or to know where to tell the inquirer to go. The Editor has invariably found everyone whom he has asked for information only too willing to supply it and he is glad to take this opportunity

tunity of thanking the many persons who have gone out of their way to give bits of information which in many cases must have seemed extremely trivial.

Knowledge, however, is the privilege of all. No longer are facts the possession of learned clerks only nor is wisdom the appanage of priestcraft alone. The wise man is he who, not knowing a thing, faces the fact and remedies it. The true altruist is he who shares his wisdom, however meager it may be, with the man who has still less. Of such twain is the Question Box made. It does not claim infallibility, it does not stand up as a bright beacon to lead the aspiring musician to a safe haven where everyone knows everything, but it is willing and anxious to give what help it can to all who come to it in good faith.

HEAR PIANIST AND TENOR IN UNIVERSITY SERIES

Mrs. Sollitt Honors Busoni—Ambrose Cherichetti Makes Début on Chicago Campus

CHICAGO, Aug. 23.—Edna Richolson Sollitt and Ambrose Cherichetti were the soloists in the University of Chicago's summer course of recitals at Mandell Hall on Aug. 15. Mrs. Sollitt's piano solos included Mozart's Sonata in D, Henselt's "La Gondola," an arrangement of Weber's "Moto Perpetuo," Cui's "Causerie," Debussy's "La Plus que Lent," and Busoni's arrangement of Liszt's "Mephisto" Waltz.

The last-mentioned is the first of Busoni's compositions to be played here since his death last month. He has not frequently figured upon Chicago programs, although he has intermittently been represented on the list of one pianist or another by one of his arrangements. Of his original works Chicagoans now hear very little, though some of his Indian studies were played by Augusta Cottlow here two years ago.

Mrs. Sollitt has already expressed herself as a great admirer of Busoni, as one of the few outstanding giants among contemporary pianists, and it is quite likely her inclusion of the waltz was placed at the close of her program with the definite intention of honoring his name. Mrs. Sollitt played all her numbers with great dexterity, briskness of style and dignity of interpretation. Her performance was especially noteworthy for the purity, elasticity and beauty of her tone.

Mrs. Sollitt has just returned to Chicago from a vacation on Lake Placid. Her new season will be devoted not only to recital appearances but she will also continue her local concert course and manage the coast to coast tour of Josef Schwarz, as well as maintain her Chicago classes for piano students.

Mr. Cherichetti's appearance was the first he has made in Chicago, despite the fact that he is a Rockford artist and has studied off and on in this city. His career as a concert tenor has recently been sponsored by the Rockford Mendelssohn Club, and Mrs. Chandler Starr, president, was his capable accompanist.

The tenor's voice is remarkably pure in quality and has at its best a freedom and ease in all registers which makes it conspicuous. Its quality is at present light, and in keeping it so the singer is wise; but it seems quite possible that it will develop eventually into one of the robust tenor voices of the kind which do not lose agility or ease while gaining intense dramatic power. The singer rejoices in unusually clear diction, his breath control is ample and his use of mezza-voce seems as natural to him as his use of the full tone. He has yet to grow somewhat in varied interpretative style, but he has, in generous measure, qualities which readily won him the enthusiasm of his audience on this occasion. EUGENE STINSON.

Carlo Kohrssen, New York pianist and teacher, is spending his vacation in Phoenicia, N. Y. He expects to make a visit to Galli-Curci's estate at Highmount before returning to New York to resume his teaching.

In Chicago Studios

Chicago, Aug. 23.

BUSH CONSERVATORY

The fall term of Bush Conservatory opens Sept. 8, a week before the opening of Chicago's other schools. Vittorio Trevisan's School of Opera is expected to be a feature of more than usual interest in the new year. Examinations for thirty free scholarships and fifty partial ones will be held at the school Thursday and Friday, Sept. 4 and 5. Charles W. Clark, Boza Oumiroff, Louis Kreidler, Emerson Abernethy, Mae Graves Atkins, Justine Wegener, Vittorio Trevisan, Nelli Gardini, Jan Chiapusso, Julie Rive-King, Edgar A. Nelson, Ella Spravka, John J. Blackmore, Elsie Alexander, Richard Czerwony, Bruno Esbjorn and Rowland Leach, as well as their assistant teachers, will instruct those receiving the scholarships.

Rudolph Reuter Plans Season of Concert-Giving

CHICAGO, Aug. 23.—Rudolph Reuter, who has returned to America after an absence of two years, found a large master class awaiting him in Chicago. He will devote the new season to concert work, however, Haensel and Jones directing his eastern tour, and Virgil Smith of Chicago acting as western representative. Mr. Reuter's first appearance of the fall will be in the Mandel Hall series at the University of Chicago. His European activities included a concert tour of Germany, England, Hungary, Austria, Italy and Denmark, where he was most cordially received. He made eight appearances with orchestra, playing also in Hamburg five times, and in Berlin on eight occasions.

Havrah Hubbard, originator of the operologue, and the Duchess de Riche-lieu, soprano, will begin a tour in September for the benefit of Max Rabin-off's opera project. All proceeds from the tour will be devoted to the establishment of the American Institute of Operatic Art.

Dr. William Axt recently returned to New York, from a three weeks' vacation at Casco Bay, Maine. Dr. Axt, in the absence of S. L. Rothafel, is busy arranging concerts to be broadcast from the studio of the Capitol Theater.

William Shakespeare Reduces Art of Singing to Simple Principles



William Shakespeare

CHICAGO, Aug. 23.—Singing resolves itself into two fundamental principles, according to William Shakespeare, teacher of singing, and son of the noted London master. These are control of breath and purity of diction. In insisting upon these elements, Mr. Shakespeare agrees with Gasparo Pacchiarotti, called one of the greatest singers of the Eighteenth Century, and who said, "He or she who can breathe and pronounce can sing."

"The technic of singing is really simple," declares Mr. Shakespeare, "but it requires a serious student to sit down and think out the question for himself. And the answer comes less easily just because it is so simple. I direct my pupils to experiment with whispered vowels. When they can pronounce the spoken vowel perfectly, their mouths and throats are in the position essential for the perfect musical tone. There are, after all, only a limited number of vowel sounds in the English language. When a singer has studied their pronunciation sufficiently he will have no more discomfort in singing than in talking, no matter whether he be singing a high C or a low one."

One of the great troubles among present-day singers, according to Mr. Shakespeare, is that they obscure the true aim of singing by worrying about placing their tone. The correction of this evil he holds to be thinking the vowel sound accurately. He advises pupils to practice with a small tone and let the larger one develop normally, along with the breath capacity.

Elly Ney, pianist, assisted by Mabel Farrar, violinist, has been engaged for the third concert in the series to be given at Amherst College next winter. Others who will be heard in the series are Esther Dale, soprano; Reinald Werrenrath, baritone; Paul Whiteman and his Orchestra and the Symphony Players.

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People and Events in New York's Week

Versatility of John Charles Thomas Brings Success in Two Fields of Song

(Portrait on front page)

VERSATILITY is the term which best describes John Charles Thomas and which is responsible for his achievements in two widely separated fields in the realm of singing. For several years before he became recognized as one of the finest American concert singers before the public he was one of the highest salaried and one of the most popular singers on the light opera stage.

Although Mr. Thomas made his first New York recital appearance in Aeolian Hall in December, 1918, and appeared again successfully in 1920, it was not until the spring of 1922 that R. E. Johnston succeeded in getting him definitely to renounce his light opera career and enter the ranks of the concert

artists. Since that time the baritone has been heard from one end of the country to the other, appearing in all the largest cities and with the most important clubs and societies with the greatest success.

Mr. Thomas is a native of America, born in Myersdale, Pa., the son of a Methodist preacher. He began his study of singing at the Peabody Conservatory in Baltimore under Adelin Fermin, with whom he still continues to coach his programs.

Next season promises to be even more successful for the baritone than the last two. His concert engagements will number between seventy-five and eighty, about ten of which will be in New York, including two recitals in Aeolian Hall and appearances with several prominent clubs. Mr. Thomas is at present in Europe.

DR. CARL TO GET MEDAL

Director of Guilman Organ School Will Return Next Month

Dr. William C. Carl of the Guilman Organ School, who left New York on July 3 for a cruise on the Mediterranean, is now spending several weeks' vacation in Switzerland. Dr. Carl will go to Paris next month to receive the decoration of Chevalier de la Légion d'Honneur, bestowed upon him in honor of the twenty-fifth anniversary of the Guilman School and for his contribution to the art of organ playing. Preparations are now in progress for the reopening of the fall term of the Guilman School on Oct. 7. The weekly master class, to which all students are eligible either as listening or playing members, the special classes in organ tuning, organ construction, theory and church service playing will be included in the school work of the season.

Four free scholarships given by the Honorable and Mrs. Philip Berolzheimer are open to students who have not the necessary funds for the school tuition. Dr. Carl will return to New York in the latter part of September.

The summer session under the direction of Willard Irving Nevins was a decided success. Students were enrolled from many parts of the country.

Von Suppe Work Played at the Rivoli

The music program at the Rivoli was headed by von Suppe's Overture, "Light Cavalry," played by the Rialto Orchestra, which visited for another week at the Rivoli, under the direction of Hugo Riesenfeld and Willy Stahl. There was also a Riesenfeld Classical Jazz, and a prologue to the picture, which includes Miriam Lax, soprano; Paul Osgood and La Torrecilla, dancers, and the Rivoli ensemble. Harold Ramsbottom and Frank Stewart Adams alternated at the organ. The Rivoli Orchestra remained for another week at the Rialto, with Irvin Talbot and Emanuel Baer alternating at the conductor's desk. Alex. D. Richardson and Sigmund Krumgold were at the organ.

Victor Herbert's Last Operetta Given in New York

"The Dream Girl," Victor Herbert's last operetta, had its New York premiere on Aug. 20 at the Ambassador Theater. Its score ranks high in the collection of Herbert operettas. It is peculiarly fitting that the "song hit" of the piece, "Dream Girl," is a waltz. There is also a characteristic march, "The Broad Highway," a drinking song "Maiden, Let Me In" and a gay ballad "My Hero."

"The Dream Girl" is a musical adaptation of Rida Johnson Young's "Road to Yesterday" and has in its leading rôles Fay Bainter and Walter Woolf.

HUGHES ENDS SESSION

Pianist Leaves for Vacation Before Resuming Activities

Following the close of an unusually successful summer course, Edwin Hughes, teacher of piano, has left for several weeks' vacation in Willsboro, N. Y. Mr. Hughes will spend sometime in the preparation of his programs for the coming season, which opens with an appearance at the American National Music Festival in Buffalo on Oct. 9. He will also attend the Chamber Music Festival in Pittsfield next month.

Mr. Hughes, who has for several years been editor-in-chief of piano music for G. Schirmer, Inc., and has brought out many new editions of important works in pianoforte literature, has just received notice that his edition of Bach's Well-Tempered Clavichord is off the press.

Several pupils of Mr. Hughes' will make New York debuts in the coming season.

Josiah Zuro Returns From Holiday at Harrison, Me.

Josiah Zuro, conductor and founder of the Sunday Symphonic Society and director of presentation in the Rivoli, Rialto and Criterion theaters, has returned to New York from a brief vacation spent at Hugo Riesenfeld's estate at Harrison, Me. After completing rehearsals of the orchestra he will conduct at the Criterion for the film, the "Ten Commandments." Mr. Zuro will plan his next series of free Sunday symphony concerts. He has received several American compositions which he is considering for presentation this fall.

Helen Bock to Play in Paris

Helen Bock, pianist, recently went from Paris to Frankfurt to meet her manager, Annie Friedberg, and is now on her way to Switzerland to remain for a month. Miss Bock will then return to Paris, where she will appear in recital early in October before her return to the United States.

Ruth Lloyd Kinney Engaged for Forty Weeks' Tour

Ruth Lloyd Kinney, contralto, who was soloist on a recent tour, sponsored by the American Piano Company, has been engaged for a tour of forty weeks

by the same company. Miss Kinney was engaged to sing at the Steel Pier in Atlantic City in August, and will open a new auditorium in Springfield, Mass., with a recital at an early date. Miss Kinney is a pupil of Adelaide Gescheidt.

WASHINGTON HEIGHTS CLUB ARRANGES NEW SCHEDULE

Organization Engages Aeolian Hall for Six Concerts by Professional Members

The Washington Heights Musical Club, Jane Cathcart founder and president, has announced a rearrangement of its membership schedule for the coming season. Instead of the active and associate memberships which have obtained during the four years of the club's history, there will be five classes of membership, with different privileges for each group.

The general members will be entitled to appearances at closed and open meetings of the club. Teachers will also have these privileges and in addition will have the privileges of the junior branch. Professional membership will entitle the holder to an appearance in an intimate recital and in open meetings; holders of professional organ memberships may appear on the program of the organists' open meeting, and those who hold artists' memberships will be entitled to appear in concert, joint recital or recital in a public concert hall. Artists not of established reputation will be heard in an intimate recital before they will be accepted for public appearance. Six dates have already been reserved at Aeolian Hall for the coming season.

The Washington Heights Musical Club reached the high point in its career last season, according to a report on its activities just published. There was not only an increase in membership but a great increase in the number of recitals and club functions. To the eight intimate recitals originally planned at the beginning of the season ten were added, besides a series of recitals at the Plaza Hotel and an organists' program in Aeolian Hall.

Steps have been taken to incorporate the club. Those who have been members since the inception of the organization will be the members of the advisory board.

Mrs. Fletcher-Copp Explains Teaching Method in Lecture

Evelyn Fletcher-Copp outlined her method of teaching piano and harmony to her summer class in a lecture illustrated with lantern slides at "The Castle," Tarrytown-on-the-Hudson, on Aug. 11. Many features of the method have already been discussed in a previous article in MUSICAL AMERICA. It is based upon the reversal of the usual procedure of question and answer between teacher and pupil. Mrs. Fletcher-Copp encourages the pupil to ask questions. This method teaches him to think for himself and brings out his individuality. When symbols of musical ideas are presented, they are expressed on some instrument. A number of short, original sketches by children, in which they expressed some idea or emotion, were played by Mrs. Fletcher-Copp at the conclusion of her lecture.

G. F. B.

Mr. and Mrs. Woodside Return from West

James Woodside, baritone, and his wife, Freda Somerset Woodside, soprano, have returned to New York from an automobile camping trip that carried them to many points of interest in the East and Middle West. The trip covered some 5000 miles and lasted for six weeks. One place of interest was Mr. Woodside's birthplace, near 101 Ranch in Oklahoma. Mr. Woodside is assistant to Frederick W. Haywood.

Spinnet Accompaniment Is Chosen by Violinist for Mozart Concerto



Photo by Morse, N. Y.

Vlado Kolitsch, Violinist

An ambition to play the classics as they were presumably played at the time of their creation is voiced by Vlado Kolitsch, a young Croatian violinist who is to give his debut recital in New York this coming season under the management of Antonia Sawyer.

With this end in view, Mr. Kolitsch has arranged for a spinet accompaniment to Mozart's Concerto in D, which he will include in his Carnegie Hall program on Jan. 27. Conrad Bos will probably be his accompanist.

"You cannot imagine how beautiful Mozart's music sounds like this until you have heard it," Mr. Kolitsch says. "There is a crystal quality in the spinet's tone that is impossible to reproduce on the piano. I shall use the spinet for accompaniments to some of Kreisler's music, too, some of those melodies written in the classic spirit; but for accompaniments to music like the 'Devil's Trill' of Tartini I shall use the piano."

Further historical interest will be found at this concert in the fact that Mr. Kolitsch's Stainer, violin was for a time in the possession of Mozart, to whom it was given by a member of the famous Lobkowitz family in Prague. The violin was returned when Mozart left Prague and remained in the Lobkowitz museum until the present head of the house presented it to Mr. Kolitsch.

Mr. Kolitsch is a fellow-townsmen of Milka Ternina. He studied piano before he took up the violin at the age of fourteen, and was a pupil of Vaclav Huml, a nephew of Mme. Ternina. After tours of Europe, he came to America and created something of a sensation when he played at a Croatian concert in Aeolian Hall last season. Funds necessary to undertake a tour were lacking at that time, but through the generosity of a patron of art, who has interested himself in the violinist's career, concerts throughout the country are now being arranged.

Marjorie Meyer Spends Vacation at Lake George

Marjorie Meyer, soprano, who is spending the summer at Lake George, N. Y., riding, swimming and taking care of a beautiful flower garden, has already made several engagements for next season. She will sing in the Town Hall, New York, on Dec. 3; Fine Arts Hall, Chicago, Nov. 25, and in Madison, Wis., Nov. 28. Other appearances include recital engagements in Bayonne, N. J., and Yonkers, N. Y.

HIPOLITO LAZARO

Now Booking Tour of Concerts in United States from September, 1924, to May, 1925 (except December and January).
251 WEST 92ND STREET, NEW YORK CITY

Selected by Giordano to create at La Scala, Milan, next December, the rôle of *Giannetto* in his new opera, "La Cena delle Beffe" (The Jest).

LOS ANGELES FILLS BOWL FOR CONCERTS

Conductors and Soloists Are Acclaimed by Enthusiastic Audiences

By Bruno David Ussher

LOS ANGELES, Aug. 26.—(By Air Mail)—Open-air concerts at the Bowl continue to occupy the foreground of public interest. Tchaikovsky night, the program of which included the "Pathétique" Symphony, proved one of the most enjoyable under Alfred Hertz. The Symphony was played in memory of the late Frederick Kimball Stearns, founder of the Detroit Symphony, who came to be a staunch supporter of the Bowl concerts serving also in the capacity of chairman of the advisory board. Vilma Erenyi, pianist, played the first movement of the B Flat Minor Concerto with splendid technic. Marjorie Dodge, Los Angeles soprano, was much applauded in "Depuis le Jour" from "Louise" at a recent concert and had to give numerous encores.

J. E. Maddy, music supervisor of Richmond, Ind., who for the second year was professor of public school music at the University of Southern California during the summer session, conducted Mendelssohn's "Fingals' Cave" Overture on Aug. 16, in excellent style. Mr. Maddy's fine work in his own town has won him many admirers here also where his work at the University is much appreciated.

Marguerite Melville Liszniewska of Cincinnati, without question took pianistic honors of the season in the Schumann Concerto on Aug. 19. Besides good phrasing and ample technic Mme. Liszniewska revealed an unusual, exquisitely varied, limpid tone which is so rarely heard from pianists playing out of doors.

Louis Graveure again filled the Bowl with an enthusiastic audience, at least 15,000 persons attending when he appeared for a second time Aug. 21, singing "It Is Enough" from "Elijah" and "Valentine's song" from Gounod's "Faust." He had to add several encores.

Formation of the Los Angeles Opera Reading Club was announced today. Modern operas and those to be given here will be presented by soloists and chorus in recital form the last Tuesday of each month. William Tyroler will be the official pianist, Lucile Spenser Kelly the reader. Officers of the new club are: Mrs. Hector Geiger, president; Baroness Morrill, first vice-president; Mrs. Katson Morrill, treasurer; Mrs. Elmer G. Mansfield, recording secretary; Mr. E. M. Scofield, corresponding secretary; Mrs. Isadore Dockweiler, chairman reception committee.

Solomon Prinsler Plays for Radio

Solomon Prinsler, pianist and composer, played a number of his own compositions at a radio concert at station WEAJ on Aug. 22. Leo Selkowitz assisted him in playing the aria from his "Impetuous" Sonata. One of the feature numbers was Mr. Prinsler's "Impulsive" Sonata in E. He has composed six piano sonatas, a violin and a cello sonata, two string quartets, a piano trio, a suite for orchestra and "Solemn Overture to Love and Death" for orchestra. Mr. Prinsler studied theory and composition in Columbia University, from which he received both his bachelor and master degrees.

Anna Burmeister to Sing in New York

Anna Burmeister, soprano, who has not been heard in New York for two seasons, will give a recital in the Town Hall on the afternoon of Oct. 12. During the past season, Miss Burmeister has sung with the Chicago and Minneapolis Symphonies as well as in many recital engagements. Immediately after her New York recital she will appear in a joint concert with Ossip Gabrilowitsch at Orchestra Hall, Chicago.

South Will Hear De Pachmann

Vladimir de Pachmann's fall tour of the South has been closed as follows: Greensboro, Nov. 12; Atlanta, Nov. 14; Nashville, Nov. 17; Chattanooga, Nov. 18; Knoxville, Nov. 20, and Memphis, Nov. 22. He will play in cities of the Southwest in January.

Walter Golde Sails for Europe

Walter Golde, coach and accompanist, who has just completed a successful

summer class in New York, has left for a short vacation in Europe, where he will join Mrs. Golde and their little daughter in Switzerland. Mr. Golde will return to New York on the Berengaria, leaving Cherbourg on Sept. 13. He will resume teaching in his New York studio on Sept. 22.

APPOINTS REBER JOHNSON

New York Symphony Names Violinist Assistant Concertmaster

Reber Johnson, who has been acting concertmaster of the New York Symphony during its summer engagement at Chautauqua, N. Y., has been appointed assistant concertmaster of the orchestra for the coming season. Mr. Johnson was heard as soloist with the orchestra three times during the Chautauqua engagement, playing Lalo's Symphonie Espagnole on one occasion. On Aug. 18, he was joined by Ernest La Prade, violinist; Giovanni Imparato, viola player, and Lucien Kirsch, cellist, in a program of quartet music at the Smith Wilkes Memorial Hall.

At the conclusion of his engagement in Chautauqua, Mr. Johnson has gone to North Brooklyn, Me., for a three weeks' vacation, leaving for Ann Arbor, Mich., in the latter part of next month to appear in recital with Mr. and Mrs. Guy Maier. He will give his first New York recital in Aeolian Hall on Oct. 29, under the direction of Daniel Mayer. He will be assisted at the piano by Lee Pattison.

Harriet Case Goes to New England for Month's Vacation

Following the close of the summer season at the Cosmopolitan School in Chicago, Harriet Case, soprano, has gone to New England, where she is spending a month in recreation. Miss Case was one of the participants in the National Archery Tournament at Deerfield, Mass., on Aug. 19-22, in which many of the best archers from all over the United States took part.

New York Will See "Hassan" with Delius Music

"Hassan," the poetic play by the late James Elroy Flecker, with music by Frederick Delius, will be given at the Knickerbocker Theater in New York, some time in September according to the latest reports. The Delius music, the subtlety and rhythmic beauty of Flecker's poetry, and the elaborate Fokine ballets combined to make "Hassan" one of the outstanding successes of the past London season. The American production of this elaborate Oriental spectacle will be made by Charles Dillingham in association with A. L. Erlanger.

Adelaide Gescheidt to Reopen Studio

Adelaide Gescheidt, teacher of singing, will reopen her New York studios on Sept. 8. She is spending a few weeks in the mountains, following a strenuous season. Among the professional singers from her studio who are being booked for concerts next season, are Judson House, Irene Williams, Fred Patton, Ruth Kinney, Alfredo Valenti, Frederic Baer and Nelle Wing.

Klibansky Visits Former Pupils Abroad

Sergei Klibansky, teacher of singing, who sailed for a visit in Europe at the close of his recent master classes at the Chicago Musical College's summer school, will leave for America on Sept. 30. He will resume teaching in his New York studio about the middle of October. While abroad he will hear several of his former pupils, who are now singing in opera in various cities.

Max Jacobs Publishes Violin Work

Max Jacobs, violinist, has just finished his book on modern scale studies, and will place it with his publisher this week. The work has already been endorsed by practically every famous violinist, including Heifetz, Enesco, Brown, Huberman, Hartmann, Jacobsen, Kochanski, Manen, Macmillan, Morini, Parlow, Piastro, Seidel, Spalding, Spiering and Thibaud.

William Simmons to Reopen Studio

William Simmons, baritone and teacher of singing, is spending the summer in Sound Beach, Conn. Mr. Simmons will return to New York early in September and will reopen his studios on Sept. 15.

SAN CARLO COMPANY TO OPEN IN JOLSON THEATER

Pavley-Oukrainsky Ballet Will Join Gallo Forces in Eighth New York Engagement

Fortune Gallo, impresario of the San Carlo Opera Company, has announced that the eighth consecutive New York season of that organization will be inaugurated at the Jolson Theater commencing Monday, Sept. 22.

While other opera organizations of America are in opera houses designed and equipped for the purpose and are subsidized by rich patrons of musical art, Fortune Gallo's company represents only his own energy, his faith in the willingness of the public to support grand opera and his ability to find temporary homes, from coast to coast, in which his singers may be heard. The organization has previously been heard in the Forty-fourth Street Theater, the Manhattan Opera House and the Century Theater.

All of the old San Carlo favorites previously heard and several new singers are included in the personnel, and the Pavley-Oukrainsky Ballet Russe, which proved popular last season, will appear throughout the engagement. The dancers have been touring South America and at the conclusion of their engagement with the San Carlo Company will rejoin the Chicago Opera Company, with which they have long been associated.

Montreal Musicians Threaten Strike as Wage Increase Is Refused

MONTREAL, Aug. 25.—The continued block in negotiations between musicians and the theatrical managers, threaten a strike after Aug. 30, when the present

agreement is terminated. The musicians demand a twenty to thirty per cent increase over their present wage. They are receiving \$51 a week in the picture houses and \$59 at Loew's. N. L. Nathanson, spokesman for the managers, said they are willing to renew the terms of the present agreement, but are emphatic in their determination not to increase the pay, which they contend is quite enough for five hour day, seven days a week. The managers are threatening to follow the example of the Ottawa managers and run their theaters without the aid of the musicians.

Flora Negri and Alberta Kawashima Give Long Island Concert

FIRE ISLAND, L. I., Aug. 23.—Flora Negri, soprano, assisted by Alberta Kawashima, Japanese violinist, gave a recital at the Church of St. Andrew-by-the-Sea, here on Saturday, Aug. 16. Her program included compositions of Robert Franz, Horace Johnson, Donaudy, Rudolf Ganz and Robert Huntington Terry. Miss Kawashima played a movement from the Bruch Concerto and numbers by Cottenet and Bazzini. Both artists were forced to give encores. Miss Negri has been reengaged for another recital at St. Andrew's for Aug. 31. She is a pupil of James Massell, New York vocal teacher.

John Warren Erb Leaves for Vacation

John Warren Erb, who has recently concluded his third season as conductor of the chorus at the summer school of New York University, has gone for a vacation at the seashore. Besides conducting the chorus, Mr. Erb was also teacher of conducting and score reading.

PASSED AWAY

Horace Mann Pullen

BANGOR, ME., Aug. 23.—Horace Mann Pullen, founder of the Bangor Symphony and conductor of the organization for thirty-one years, died at his home on Aug. 16, after an illness of several months. Mr. Pullen was born in Oakland, then West Waterville, Me., on Aug. 26, 1862, but his musical education was largely received in Augusta, where his childhood was spent. Later he moved to Bangor where he took over the dancing classes of M. H. Andrews with whose assistance he founded the Symphony. During summers, Mr. Pullen conducted the orchestra at the Ocean House, Watch Hill, R. I. As a teacher of the violin, Mr. Pullen also made an enviable reputation. In 1920, at his request, the leadership of the Bangor Symphony was turned over to Adelbert Wells Sprague, but Mr. Pullen's interest in the organization did not cease for he continued to give it his warmest support, taking a chair in the violin section where he continued to play till the close of the present season. On the occasion of the twenty-fifth anniversary of the orchestra, observed with a banquet given at the Bangor House on April 7, 1921, at which George W. Chadwick was the guest of honor, Mr. Pullen was honored by his fellow musicians, and his splendid work with the orchestra was praised in many of the addresses. Besides his wife, he is survived by two sons.

JUNE L. BRIGHT.

Philip Wilson

LONDON, Aug. 17.—Philip Wilson, singer, teacher and authority on Tudor music, died here recently. Mr. Wilson was born in 1887. In 1913, he went to Australia where he joined the teaching staff of the Sydney Conservatorium, remaining there until 1920. Among new music which Mr. Wilson introduced into Australia was Vaughan Williams' cycle, "On Wenlock Edge." After his return to England, Mr. Wilson became actively interested in the Tudor Lutenists and published an excellent collection of their songs.

John C. Ames

TORQUAY, Aug. 15.—John C. Ames, composer, pianist and conductor, died here last month in his sixty-fifth year. Mr. Ames was born near Bristol and was educated at Charterhouse and Edin-

burgh University. He studied music in Leipzig under Prückner, Goetschius and Faisst, and in Dresden under Franz Wüllner, making his debut as a pianist in Steinway Hall in 1881, in a program of his own compositions. Among his works were a four-act opera, "The Inca," incidental music to Sir Herbert Tree's production of "Richard II," several piano concertos and a setting of the 130th Psalm for soli, chorus and orchestra. He acted as interpreter on the French and Italian fronts during the war.

Carl J. Zeitz

MILWAUKEE, WIS., Aug. 23.—Carl J. Zeitz, one of the best-known band leaders in this vicinity, died here recently at the age of eighty-five. Mr. Zeitz was born in Germany and came to this country in 1857, living first in New York where he studied music for some years. Moving to Milwaukee, he organized Zeitz' Band which gave concerts in the public parks. Besides his wife, he is survived by two sons and a daughter. Both sons are well-known conductors.

C. O. SKINROOD.

Marie Knüpfer-Egli

BAYREUTH, Aug. 16.—Marie Knüpfer-Egli, a well-known Wagnerian dramatic soprano, died here in hospital this week following an operation. She was formerly a member of the Berlin opera and had also appeared in the Bayreuth Festivals. Her husband, Paul Knüpfer, a prominent Wagnerian baritone, died in 1920, and since his death his wife made her home here.

Frederick H. Mills

BOSTON, Aug. 23.—Frederick H. Mills, retired broker, prominent in the musical life of this city, died suddenly at his home in Ashmont on Aug. 20. He was the founder of the Boston Flute Players' Club and was an active member of the Boston Art Club. He is survived by his wife and two sons. W. J. PARKER.

Mrs. Uriah Cummings

STAMFORD, CONN., Aug. 24.—Audie Schuyler Cummings, widow of the late Uriah Cummings and at one time a prominent church and concert soprano of Buffalo, N. Y., died recently at her home here. Mrs. Cummings was born in Buffalo, March 14, 1847.

Keep Enthusiasm for Art Alive, Urges Lhevinne

Noted Pianist Finds Rapid Development in Musical Appreciation in America, with West in the Lead—Advocates Variety in Choosing Numbers and Says Artist Must Feel Joy in His Playing if He Would Be True Messenger of Art—Does Not Disdain "Studio Favorites" in Arranging Programs



ALTHOUGH Josef Lhevinne has for many years been known in America as one of the foremost exponents of the piano, his unusual successes in practically every part of the country last season (his first, incidentally, under the management of Evans and Salter), have convinced him that the musical public is rapidly developing a keener responsiveness to music and a more discriminating taste. He finds not only a deeply rooted interest in and love of music, but also a surprising knowledge of the piano and its literature. It is in the West, he says, that the greatest general advancement has been made.

"Public taste is a factor with which every artist has to cope," says Mr. Lhevinne, "and it is of the utmost importance to him whether it be good or bad. It cannot be slighted or ignored. If a pianist is to awaken a responsive chord in his audience, it is necessary that he be able to inject that indescribable 'something' into his playing which will give it some new or vital meaning to his hearers."

"No pianist can permit his enthusiasm to stagnate. One might think that because he is playing to a different audience each time there is no need to offer a variety in the programs, since it is new to the hearers. But such is not true. Unless the artist brings to his performances a constant delight in his own playing, he cannot hope to interest others. For it is through his own enthusiasm for his art that he is able to establish that rapport which is an absolute necessity if he is to be a true messenger of art. It is seldom that I use the same program in two successive concerts, for I want my audiences to sense the delight which I feel in playing numbers which I have not played to death."

While Mr. Lhevinne is gratified at the increased responsiveness of the American public, he contends that it is a mistake for artists to try to "educate" their audiences. He believes that the pianist who awakens the feeling for poetry, which he says is in every person, is doing more for art and for the individual than he who merely arouses admiration for the prowess of the performer. In his own experience he has obtained more effective results by paying attention to dynamics, phrasing, shading and novel interpretations than by emphasizing the lilting song of a number.

"No pianist can be too careful in his choice of program numbers. He must play works not only pleasing to himself, but which, in his opinion, will appeal to his audiences. My experiences

last season renewed my conviction that audiences find more enjoyment in familiar compositions of a melodious nature than works which are more involved. It is quite possible to arrange unhackneyed programs from the works of standard composers, which will be universal in their appeal. I seldom include modern works beyond those of Debussy and Ravel. For encores I generally use what are called 'studio favorites,' because it encourages a student when an artist gives him an opportunity to hear a work which he is studying. It gives him a certain respect for such works if he knows they are not neglected by the concert artist, and removes some of the 'grind' which he feels is his lot as a student."

Important as technic is, Mr. Lhevinne would not have the student be a slave

to the technical aspects of his art. Nature is partly to blame for his own superb mastery of the keyboard. Naturally left-handed, it was his task to make his right hand as strong and pliable as his left, with the result that he has achieved an unusual balance of digital strength and arm power.

Last season Mr. Lhevinne traveled from Canada to Havana and from New York to the Pacific Coast, appearing in the larger cities and with several of the leading orchestras with outstanding success. As a special feature he gave several two-pianos recitals with Mme. Lhevinne, with whom he has been associated in this form of art since childhood. Mr. Lhevinne will be heard again in America next season, and from present indications will be more active than last winter.

Walter Henry Rothwell to Conduct in Amsterdam Next Summer

LOS ANGELES, Aug. 23.—Walter Henry Rothwell, conductor of the Los Angeles Philharmonic, who has spent the summer in Europe, will arrive in Los Angeles early next month to begin rehearsals for the season's programs. Mr. Rothwell visited many interesting places in Austria, Germany and France and met many of the prominent musicians at the favorite resorts. Because of conflicting engagements in Los Angeles, Mr. Rothwell was not able to accept the invitation to lead the Concertgebouw Orchestra of Amsterdam in three concerts in September, but has promised to appear as guest conductor next summer.

Ethyl Hayden, soprano, is engaged to sing in Wallingford Riegger's Prize Composition "La Belle Dame Sans Merci" at the Pittsfield Festival on the afternoon of Sept. 19.



JOSEF LHEVINNE

George Matlard-Kesslere, B. P.

CONCERTS ATTRACT BALTIMORE CROWDS

Peabody and Johns Hopkins Series End—Klemm Leads Park Band

By Franz C. Bornschein

BALTIMORE, Aug. 23.—The last of the series of recitals given in connection with the Peabody Conservatory and the Johns Hopkins summer schools took place at Homewood on the evening of Aug. 17, before the students of the two schools. Pasquale Tallarico, pianist and member of the teaching staff, played brilliantly a program which included the "Moonlight" Sonata by Beethoven, Rhapsody by Dohnanyi, "La Nuit" by Glazounoff, "The Sea" by Palmgren and compositions by Chopin and Liszt. Mr. Tallarico displayed emotional qualities and suggested varied moods adroitly.

A popular program, arranged by Gustav Klemm, conductor of the City Park Band, was presented as a test for hot weather attention during the recent week of sizzling temperature. Large crowds heard the open-air concerts and the pleasing contents of the program, ranging from waltzes to jazz tunes. Mr. Klemm's "Herbertiana," made up of compositions by the late Victor Herbert, made the large audiences forget the oppressive temperature. The applause each night gave evidence that the popular program made a strong appeal.

Mr. Klemm has been supplying miscellaneous programs during the season and has made special efforts to bring attention to American composers. He recently gave the first hearing to a new military march, "Triumphant America," by Charles H. Bochau, member of the faculty of the Peabody Conservatory.

The Russian Symphony Players, Philip Pelz, conductor, with Sophia Donsky and Natalia Tuckarova, vocalists, and Vasel and Mische Portnoff, soloists, are on their second week's engagement at Carlin's Arena.

Artists' Fees High in Germany

BERLIN, Aug. 9.—Singers in the opera houses and musical comedy theaters are receiving salaries based on American standards, according to an estimate of next season's contracts issued here. Leo Slezak will receive 1500 gold marks, or almost \$400, a night at the Komische Oper, where he is the first grand opera star to appear in operetta. Selma Kurz of the Vienna Staatsoper will sing with him, probably getting the same salary. Richard Tauber, also of Vienna, will receive a similar amount for singing at the Deutsches Opernhaus. By this arrangement, artists who have percentage contracts are losing money, for the box-office receipts are seldom large enough to net such a sum.

Picture Made From "Nibelungenlied" May Come to America

The motion picture version of the "Nibelungenlied," shown in Germany and England under the title of "The Nibelungs," is likely to be brought to America. Wynn Jones has been appointed managing director of the Ufa Company, which controls the release of "The Nibelungs," and will soon open offices in New York.

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